PRECEPTS AND OBSERVATIONS

ON

THE ART OF COLOURING

IN

LANDSCAPE PAINTING,

BY THE LATE WILLIAM ORAM, ESQ.

OF HIS MAJESTY'S BOARD OF WORKS.

Quid si Naturæ fas explorare sagaci
Mente vias. *Vanier. Præd. Rust. l.* xi.

Arranged from the Author's original MS. and published by CHARLES CLARKE, Esq. F.S.A.

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TO

Sir Andrew Snape Hammond, Bart.

Sir,

Allow me the honour of presenting to you a work on the art of Painting; which from the superior merit of its author, as an artist, may be esteemed not unworthy your regard and protection: at the same time, I request you will grant me the satisfaction of thus publicly acknowledging the real sense of gratitude I shall ever entertain towards you, on account of the many and singular instances conferred upon me, of your attention and goodness.

I remain, with true respect,

Sir,

Your most obedient
and most humble Servant,

CHARLES CLARKE.

London,
5th April, 1810.

PREFACE.

Although Painting, in common with the other arts, has found several able professors, who have given to the world its theory, and many of the rules founded upon it; yet it must be observed, that, with very little exception, the advantage arising from those labours has been confined to the historical painter alone. The second branch, and that from which some of the greatest pleasures of the art are derived, has hitherto been little more than incidentally touched upon; at the same time it is to be acknowledged that there may be found, in several authors, much that is conducive to the advancement of landscape painting: besides, there is a little trea-

tise on the subject by De Piles. These works deserve the closest meditation of every one who desires to obtain a full comprehension of his subject. But, far as they may have entered into the penetralia of the art, it is chiefly on the part of invention and design; for, however well may be shown what is meant by aerial perspective, the management of clair oscure, and the parts essential to a good picture; since colouring has but a desultory and scanty portion of their efforts, tending rather to point out in what its perfection consists than how to arrive at it; many must be the fruitless aims in practising what they have taught*: and it is with a desire to obviate some part of the difficulties in the way of the student and amateur, that at length the following work, principally on colouring in land-

* It is recollected, that the late Mr. Bardwell has added to his practice of painting, a method for landscape; it is very concise, and likely, but intended as an auxiliary to history or portrait painting, the professed object of the writer.

scape painting, has been brought together, and arranged from the detached papers of the original writer, the late William Oram, Esq. of His Majesty's Board of Works*. They were, it is believed, intended as materials towards a treatise on this part of the art, which the Editor recollects his having several times noticed, and that his intentions were that it should be chiefly practical. These intentions, after a lapse of above thirty years, are, as far as it is possible, taken up and pursued from his original MS.; that so much information, and of such value, to be in vain sought for in every other writer, might be afforded the student at an early stage of his pursuit, and that every degree of merit might be reflected on the author; as a painter deeply skilled in the knowledge of colouring, the animating principle of his profession. Nor may it be improper to notice, that he

* Shortly after his decease, March 17th, 1777, these MSS. together with his mathematical papers, were by his widow presented to his near relative, the Editor.

enjoyed a great share of the public estimation, about the middle of the last century, as a painter of very great ability; which gaining him an intimate friendship with the late Sir Edward Walpole, he obtained under his patronage a seat at the Board of Works, for which he was on several accounts perfectly qualified. In his practice as an artist, he was wholly employed on landscape and architecture; for in architecture* he had an extensive and critical information, aided by an exact theory and practice of perspective; such, it may be said, as, together, fall to few pursuers of the arts, or can be found in the merely geometrical professor. His manner of

* In architecture, however, his remaining works are but few. The triumphal arch for the coronation of His present Majesty King George III. (a plate of which was engraved by Walker); and the great staircase at the Queen's Palace, Buckingham House, were designed and painted by Mr. Oram, who also repaired the painting of that at Hampton Court; and he was at that time in such favour, as to be appointed to direct in the removal of the Cartoons from Hampton Court to Kensington. A single building of his only is remembered, a house in Lancashire, at the instance of his friend, counsellor Lucas.

painting was in conformity to the taste of the time in which he flourished, formed upon the model of Gaspar Poussin, and of the superior masters of the Italian school. With this he frequently united in his compositions the style of our English views, and many of the beauties of the Flemish and Dutch painters; a compass within which lies all that is great and impressive in the vast theatre of Nature, as well as a judicious closeness and precision in minute imitation. How well he comprehended and made his own the perfections of those originals, may be learnt from his remaining works, and the remarks he has left behind, developing their methods of colouring, and of producing harmony and effect. Nor can it be deemed but eminently useful to the profession of landscape painting, that his practice and resources are given to the public, since they were acquired through his preceptors, in descent from those masters who then held possession of the public esteem, and may be accepted as little less than their own.

To offer something on the work itself:—The first four chapters comprehend such general principles as were most detached from practical information; and as the intention of the author seems to have been to note down but precepts of that nature, it was to be expected that these should be found less carefully expressed than such as relate to the other parts of his subject, which may account for a slight degree of obscurity among many lucid precepts: besides, the work wants the usual exordium* so requisite for conciliating, at the outset, a good understanding with the reader. On colouring we commence fully at the fifth chapter; the manner of painting skies is detailed, not merely as to preserving character and effect, but the colours are named and compounded into tints, and the method of application pointed out, with a specimen given of his

* Among the author's MSS. one was found, fairly written, on the Idea of Painting, Truth, and Invention; which appearing to be extracted from De Piles, has been given as a note to the eighth chapter, although it might have been arranged as a commencement for his intended work. One or two notes by the Editor are also added.

own practice in one of his best performances. On the paper forming the sixth chapter is indorsed a lesson to be read and observed in the process of every picture. In it is contained much to be attended to at the outset of a picture, in preparing it for finishing, breaking the local colouring, as demanded by distance from the eye, and secession from the light, with other points which are taken up and pursued in the following, by details of his own processes, particularly those employed in a large work of acknowledged labour and merit in Chap. X. Observations aided by views of the country; and on performances of eminent masters, are found in Chapters XI. and XII. which comprehend a mass of information, wholly new and important, on every thing concerned in colouring, an extensive variety and delicacy of tints, and their subservience to the various purposes of the painter: the mode of directing the judgement in gradations, from a comparison of the lights with the shadows of groups

in succession, on the means by which harmony and effect are obtained; contrast in foliage, with directions in its expression, and whatever may be supposed likely to conduce to the representation of Nature, under her more touching appearances. In the thirteenth chapter is given a list of original colours, with a collection of tints for skies and buildings, evidently intended for a first lesson, or introduction, to a pupil designed as a painter in architecture. The references which there occur to the several plains, obviously cause the intention of the author to become evident, although it falls in with the old methods, as taught by the Jesuit and Pozzo, in which rectangular objects are usually so disposed, that the fore-shortened side vanishes in the centre of the picture, the other, only visible being parallel to its surface. This chapter has been named a palette of colours; it contains at one view the whole practice of gradation, as it arises from its theory, the effects of distance, or the quantity of the in-

terposed medium, conjointly with position to the rays of light, and may, by assuming the extreme tints, be with ease transferred to the representation of any other like series of objects in a picture. But it must be hinted, that it might afterwards be intended to engraft upon this sketch of practice more masterly processes, as knowledge in nature and skill in execution were acquired.

It will now be proper to notice, that in preparing the MS. for the press, some inversions in the language, with some slight alterations, became requisite, on account of the haste under which it seems generally written by its author, when earnest, as it were, to fix the passing thoughts; but while his every precept and observation has been preserved with care in the original form, the editor has attempted these amendments (as he hopes) on the knowledge he had of the author's habit of thinking and expressing himself, particularly on subjects relating to his profession; the early part of his youth having passed in his

family and conversation; and he may add, that such is the respect and sense of obligation he has constantly entertained towards him while living, and to his memory since his decease, that he trusts that he has not considerably failed in this task, in the performance of which, he has but sought, with the arrangement to leave the language of the author generally as it was written, well knowing how easily his intentions might be lost, as well as of how little consequence can be, in a work on painting, what is usually termed fine writing, which may be said to be almost excluded by treating of the minutiæ of the art to which the author has descended.——Five sketches are also engraved with the respective colours noted down, by which their result or general effect becomes as from a map instantly evident. This method of study is recommended in the Art of Painting by Lairesse; a circumstance unknown to the author, who died the year preceding the publication of that work.

Two letters to the author from a well known artist of considerable merit, then on his studies in Italy, and found among his MSS., having an evident relation to the subject of this work, together with one or two articles in explanation of preceding principles, are given in an Appendix.

C. C.

CONTENTS.

PRECEPTS AND OBSERVATIONS

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CHAPTER I.

ON AERIAL PERSPECTIVE.

WE are more or less deprived of the strength or true appearance of colours, as they are seen under different degrees of privation of light.

Of privation of light there are two kinds: the one from the heavens*, the other arising from the recession of ob-

* By privation of light from the heavens must be meant the withdrawing of the sun, the effects of haziness, and the diminution of light as the day closes, with other obvious circumstances in the weather.

jects from the light, by which is to be understood that variation in the intensities of lights and shadows caused by an object, or parts of the same object, being exposed to the direct incidence of its rays, or being posited, with regard to the direction of those rays, under different degrees of inclination, or receding wholly from them : both these kinds of privation produce the same effect, and the extreme shades of every colour will, in consequence, approach towards one and the same kind of hue, according as it is placed under a like degree of obscurity or privation of light ; till at length all distinction of colour would vanish, and give place to darkness, or blackness, were it not for the effects of reflection.

There is also another cause of indistinctness in colouring. This arises from variation in the distance of objects from the eye, the density of the medium through which they are seen under the strongest lights, and the quality of this medium in other respects ; since it may also vary in degrees of clearness as well as in its colour, which it does not fail to communicate to the appearances of objects, whenever it is interposed between them and the eye : hence it is that those objects which by their situations are withdrawn almost wholly from the light, and although coloured with the greatest diversity, approach towards black when the spectator is near them, will become tinged

with the colour of the medium through which they are seen, according to the distance he may afterwards remove from them. But it must be observed that, although the medium may change this blackness into a more tender hue, it cannot recover the least distinction in colours: hence, if colours become the nearer to one and the same hue, in proportion as the quantity of light they are seen under decreases, and if to their appearance at any time the effect of the medium is considered as interposed between the object and the eye, they must the sooner, according to the nature of that medium, approach towards one and the same hue: therefore all objects, situated at an equal distance from the eye, and that are seen under a like privation of light, must have a correspondent tendency to become of the same colour; and consequently the difference in strength between the lights and shades of any object must be weakened more or less, according to its distance, and the medium it is seen through; hence it appears that *privation of light*, the *distance from the eye*, and the *species of medium*, are *the sole governors in colouring*; and it may be observed, that whatever hues some painters have given to objects under their own chosen skies, such could never take place under them, since it has been seen that any one sort of light can have no power or disposition to cause such objects to ap-

pear, for instance, redder or bluer at one time than at another, there being but one law for their appearances under any one particular light.

Now, as nearly as possible to ascertain what those hues are, we may consider thus, with respect particularly to distance and medium: first, we see an object in a close day, which is remote from the eye, suppose one hundred yards, very distinctly; yet observe the same object at the same distance in a foggy day, and a difference in colour will not be all its alteration: for let its profile appear between the eye and the sky; and though the distance is the same from whence it was viewed before, yet we shall find it lose, even in profile, its particularities in form, as much perhaps as in a fine day it would at ten times its distance. This shows the loss of shape in proportion to the density of the medium as well as the distance.

CHAPTER II.

OBSERVATIONS ON DIFFERENT APPEARANCES OF THE SKY.

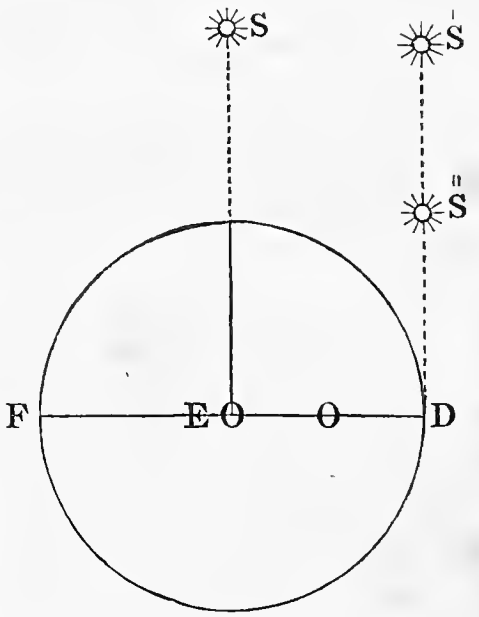
SINCE the sun is never vertical or perpendicular to the plane of the horizon in this country, (*viz.* to the plane on which the spectator is placed, and in the centre of which he appears to be,) it follows that at any one time the colouring of the horizon cannot in its whole circuit be equal; and must be the less so, as the place of the sun, either in the morning or afternoon, is more distant from the south, at which time it makes its nearest approach each day towards being vertical. Hence, with regard to the effect of the situations of the sun,—when in the morning it is south-east, as its angular distance from the centre of the plane to the east is much less, and it is consequently nearer to the seat of light than from the same centre or place of the spectator to the west (that being diametrically opposite), it will be clearer in its colour, that is, more inclined to blue, and the contrary in the opposite point; also in the evening, if the sun was quite west or north-

west, then the horizon towards the south or south-east would be the most dark part of the whole æther, and of the duller colour, that is, recede the most from blue, because the brightest colouring will always go with the sun; and in the evening, shining through a thick atmosphere, it gilds every thing about it, from the greater quantity of matter to absorb its rays, than when more elevated; consequently, for some space from the seat of light, the clear blue colour which is generally in the transition from the bright golden tint, is entered into by a bright greenish colour, very light, the effect of a so much thicker atmosphere between the eye and the light at that time; consequently at the same time the opposite point of the horizon must appear of the lightest blue colour, and which will be the more blue as it is perpendicular above the spectator, and hence be more and more degraded into the colour at the horizon; for as the æther over head is generally seen through the least atmosphere, its blue colour is the darkest, and as it approaches the horizon the more it is degraded from this blueness, on account of its becoming the more gross from the greater density of the medium it is seen through; and thus it will be lighter than in the part which appears above the spectator, till, arriving towards the horizon, the blue colour insensibly falls into the duller and darker colour at the horizon, though that

is not so dark (though very near it) as the blue over head. Thus,—at the latter end of May, or beginning of June, looking south, when the sun is full west, in the evening,—if a light tender blue is made up to represent that part of the æther at some height above the horizon, and if this is broken with a little vermilion for a second tint, next below it, towards the horizon, and so more and more, taking care to correct it, that it shall not appear reddish or purple till it come quite down to the horizon, it will have the effect described, and will be darker than the blue above. Again,—looking full east when the sun is west,—it must be more and more broken in the same manner, and not got into the blueish tender light colour so quickly as before. Now in the morning of the same time of the year, somewhat before three o'clock, the first advances of day-light are of a very clear light-blue colour long before any kind of yellow or reddish tints appear; which being the first approaches of the sun's light seen through our atmosphere, it consequently must appear blueish, and in clear weather the colour is of the most agreeable transparency, as it has the advantage of being seen with the tints of night about it.

CHAPTER III.

FURTHER OBSERVATIONS ON THE APPEARANCE OF NATURE AT DIFFERENT TIMES.



When the observation is made from the centre O, the sun S being obliquely in the middle of the point of view (that is, when looking at the sun there is the same distance of country from it on the left as upon the right), then about noon, at the highest elevation of the sun in the month of June, the æther being clear, the appearances of all objects of the same kind will, when seen at equal distances from the spectator, be of the same colour, —very clear and bright, the local colours presiding more at this than any other time : for the atoms or particles of air being under the same degree of light on both sides the

spectator, and so situated with regard to the eye and the sun, that they reflect none of its light to the eye, and thus not becoming luminous, they transmit the rays from the surrounding objects, which arriving unblended to the eye, such objects are presented to it in their clearest colours ; as also under the greatest strength of appearance, on account of the high and equal situation of the sun with respect to the right and left, his rays having to pass through the least space of the atmosphere, in their way to the objects thus viewed.

The sun being nearly in S ⊙, and the spectator in E O, the horizon colour will be cool and nearly equal. When in the morning, about six or seven o'clock, the sun may be at Ś or S̋, the objects, when seen from the spectator in E O, will have very different appearances, from the following reasons: If we look from E ⊙ towards D, because the sun has in that position more atmosphere or atoms to pass through than in the former, and those too being more between the eye and the sun, when any object is viewed, than before, the sun shining on the side of these atoms or particles of air, opposite the spectator, they appear luminous from reflecting a portion of the sun's light, and are thus more capable of obscuring, by giving a hazy appearance to such objects, than in the former situation, (particularly to those which are prominent or rising, as hills and

buildings,) because, the sun shining on the opposite side of them, the atoms, which would in the other case weaken their colour (though they remain bright and fresh), do in this not only weaken their colour from their quantity between the eye and the object, but also give those objects the colour of their own warm and luminous appearance, rendering them in this case very faint, more of the horizon colour, and somewhat confused. Again, if the view is taken from E ⊙ towards F, it has quite another appearance, perhaps the most clear, fresh, and beautiful nature puts on; the whole of the local colours becoming darker and darker, by slight gradations, as they recede from the eye, except that the great quantity of atoms* between the

* These atoms are noticed by Da Vinci and Mengs, and also in the 19th chapter of Varenius's Geography, a work, from its long celebrity, likely to be the usual resort; they are supposed of various qualities, and together with the air to constitute the atmosphere; the lower part of which is also said, by Dr. Vince, to be charged with exhalations which are in greater abundance in the evening than in the morning, on account of those raised by the heat of the day. These vapours, from their being too minute at their first ascent for causing reflection, do not destroy the transparency of the air; but when they have, by uniting, become of such magnitudes, that colours may be reflected by some and transmitted by others, clouds are formed, varying in their hues according to the various magnitudes of the globules of which they are composed.—*Sir I. Newton's Optics*, lib. ii. prop. v.

This ascent of vapours is also likely to be the cause of the peculiar colours of the morning and evening sky, which commencing near the horizon with the less refrangible rays, red, orange, or yellow, as the sun's distance from it is the less, and varying as they proceed upwards, agreeably to the rule in those

eye and the remoter parts, which, by their nature, have a tendency to perfect blueness, as we evidently perceive by the æther above our heads, which tendency weakens and somewhat lightens the colours as they go off, and is the reason, in such case, why the nearest trees look darker than those which are further, because the light side of those atoms, when the spectator is between the objects and the sun, being opposed to the eye, their clear and crystalline quality admits of no luminous appearance, and only by their density assuming a brilliant blueness, they freshly weaken the colours; and but for this property of the atmosphere, there is reason to suppose that, in this position, trees would become darker and darker as they recede from the eye, while the sun is out: it is clear from their nature, when the sun does not shine, that every object receding must appear weaker and weaker, and lighter, regularly, and when the sun does shine, it will yet, with some difference, be the same. Buildings will

of a ray of light decomposed by the prism, are at a height of about thirty degrees lost in the blue colour of the air named æther, having previously taken a slight tinge of green: and this property of the vapours collected near the earth, to which their upper surface may be taken as parallel, arises from the sun's rays falling upon them more obliquely, and being the more refracted as the ascent above the horizon is the greater. The property also of transmitting rays of light, but of one colour, is the cause of the air being blue, and, from being slightly charged with exhalations, not unfrequently taking a gray tinge, and of the yellow appearance of certain fogs, or other colours of the medium through which objects become visible to the eye.

always be lighter and lighter as they are nearer the eye, because they are nearer the sun, which is the centre of light, and every thing grows darker as it is further from him, which is in this respect a general rule*; but, in a tree which is near, the sun's rays have but so few atoms to pass through between it and the eye, the lights of the tree absorbing its rays, and the shades appearing verdant, that it must, upon the whole, be darker and stronger than a tree more distant. In like manner also, fields of the same kind seem to become under this appearance rather lighter, from the blueness of the intervening air, though not so from the quantity of light received, for the horizon will be of a darker colour than the whole atmosphere. Thus trees will be darker, and the buildings lighter, as they are nearer the eye, and a field, suppose of barley or oats, near the eye in this case, will be very much lighter than the hori-

* Nothing further can be meant in this place, by nearness to the sun, than the diminution of the quantity of the air interposed between the spectator and the object, by which the second species of gradation in tint is caused on the principles noticed in chap. 1. and in this case they become the stronger or more local as this becomes the less; for by locality in colours nothing more can be understood, than the representation of the natural colours of objects, when seen under a bright but clear and common light, and at no further distance from the eye than requisite for distinct vision; and the great problem in colouring is to find from those given colours the various effects of the complex privation arising from the given distance and position of the object to the spectator, and the direction of the rays of light, according to the nature of the medium, which may be also considered as given.

zon, or very bright indeed; and should the middle distances be made somewhat lighter than the foregrounds, in consequence of the local colouring of the lights, and the depth of the shadows of the foregrounds, they will seem lighter than those middle distances, when upon trial in nature they are found to be darker. The colouring of the morning is cooler than that of the evening, which may be caused by the sun's rays passing through an atmosphere less dense with humid exhalations from the earth, than towards his setting, on account of the absence of his heat during the night, and which decreasing with the advance of day, are at length wholly dispersed, which produces one of the most distinct and brilliant appearances to be found in nature; while in the evening, the very beautiful and warmer colouring arises from the sun's heat decreasing, and the like exhalations again coming up to a certain height, when from the declining rays the evening tints begin to appear; and these causes increasing by the greater obliquity of the rays of light, and greater quantity of exhalations, till the sun withdraws far beyond the sensible horizon, his rays being so refracted and reflected as to produce that glowing appearance then diffused throughout nature, which, by its lustre, causes the hills to take a very red, purple, or yellowish hue, and trees frequently to lose their greenness and freshness of colouring, unless close to the eye.

CHAPTER IV.

ON THE PRINCIPAL LIGHT.

In every composition, care is to be particularly taken that some object be placed under the principal light that is in nature of a light colour in itself, and so of all other lights.

For example: choose figures, stony or gravelly earth or clay, water, or buildings; observing at the same time, with the utmost accuracy, the local colouring of those objects as found in nature.*

* What is given by the author in this chapter being but an application of a principle of the clare-obscure to landscape-painting, it may not be improper to notice to the student, that he will find this subject treated with great perspicuity by De Piles, in his Course of Painting, in which he explains Titian's comparison of the bunch of grapes, and deduces rules for the unity of the subject. See him also on the accidents and on skies in the same work, and his observations on verses 283, 286, 290, 329, of Du Fresnoy's Art of Painting.—Mason's translation of Du Fresnoy, with the notes of Sir J. Reynolds. Also Sir Joshua's Discourses, dis. iv. pages 89, 102, second edit. v. 125. vii. 209. viii. 250. 270. 272, 273, 274, &c. xi. 50. 58, 59. xiv. 171—173. Mengs has also a chapter on grace in clare-obscure, vol. iii. 154, of the English edition.

CHAPTER V.

ON PAINTING SKIES.

To colour a sky as it sometimes appears about six o'clock in a fine evening in May, or the beginning of June :—

First, for the æther colours make the lowest (except the warmest sunny colour) a cool tint of blue, white, and a little fine vermilion, but do not put so much vermilion as to make it appear of a flesh colour, or at all red, and take care to make it dark enough for the sunny lights to glance upon it.

The next colour upwards, towards the blue, is made up in the same manner as the first, only bluer and darker, taking care not to put too much vermilion into it.

The next again upwards in the same manner, only more blue and darker, and with a little lake added, taking care it does not become reddish or purple.

The next in the same way, but bluer and darker, with a little more lake and less vermilion than the others, also taking care that it does not look reddish or purple.

The next may be wholly of blue and white.

And here it may be proper to observe, that it is not the best way for a master to compound the intermediate tints out of the extreme, viz. out of the horizon, and quite blue tint in the present instance, neither out of any four of them, because, in that case, they would be too red or heavy; whereas white itself, by being added to each tint downwards, would give them warmth; and therefore, as it would in this case look more airy and less red, it will have a more light and tender appearance than could be given from compounding the tints.

The sunny colour for the extreme lights of the horizon, is made with white, and Roman light red, so light that it may have a sunny warmth, and yet to be much lighter than the brightest cool æther colour, so that terra di sienna burnt, mixed with white, but particularly white and light ochre, or a little ochre with white and terra di sienna, may touch upon it where the sun or its effects are to be represented.

FOR THE CLOUDS.

The colour of those which are low in the sky, is made with blue, white lake, and a little Indian red for their shadows, their lights with white, terra di sienna, and Roman light red.

The shades of those which are higher in the picture are made with blue, white, Indian red, and a little lake; their lights with white and Roman light red.

Those which are uppermost towards the edge of the picture are made up in their shades with blue, white, and Indian red only; in their lights, with English light red and white, with perhaps a touch of burnt terra di sienna.

But in preparing a ground for these colours for finishing the clouds, first scumble a colour respectively under every cloud upon the æther colours, much bluer and much lighter than the shades of the clouds which are to come upon it, though very little darker than the æther, and it is to be every where very thinly laid on: let this be made up with blue, white, and a little lake, which, when judiciously scumbled according to the design, is broken upon into all the shapes of the clouds, with the colours above described in their respective gradations of distance, leaving this tint to appear in proper places, according to the various dispositions of the clouds.

These rules, discreetly applied, will not fail to produce a clear, warm evening sky, without any kind of heaviness, or of a hue approaching towards the colour of brickdust.

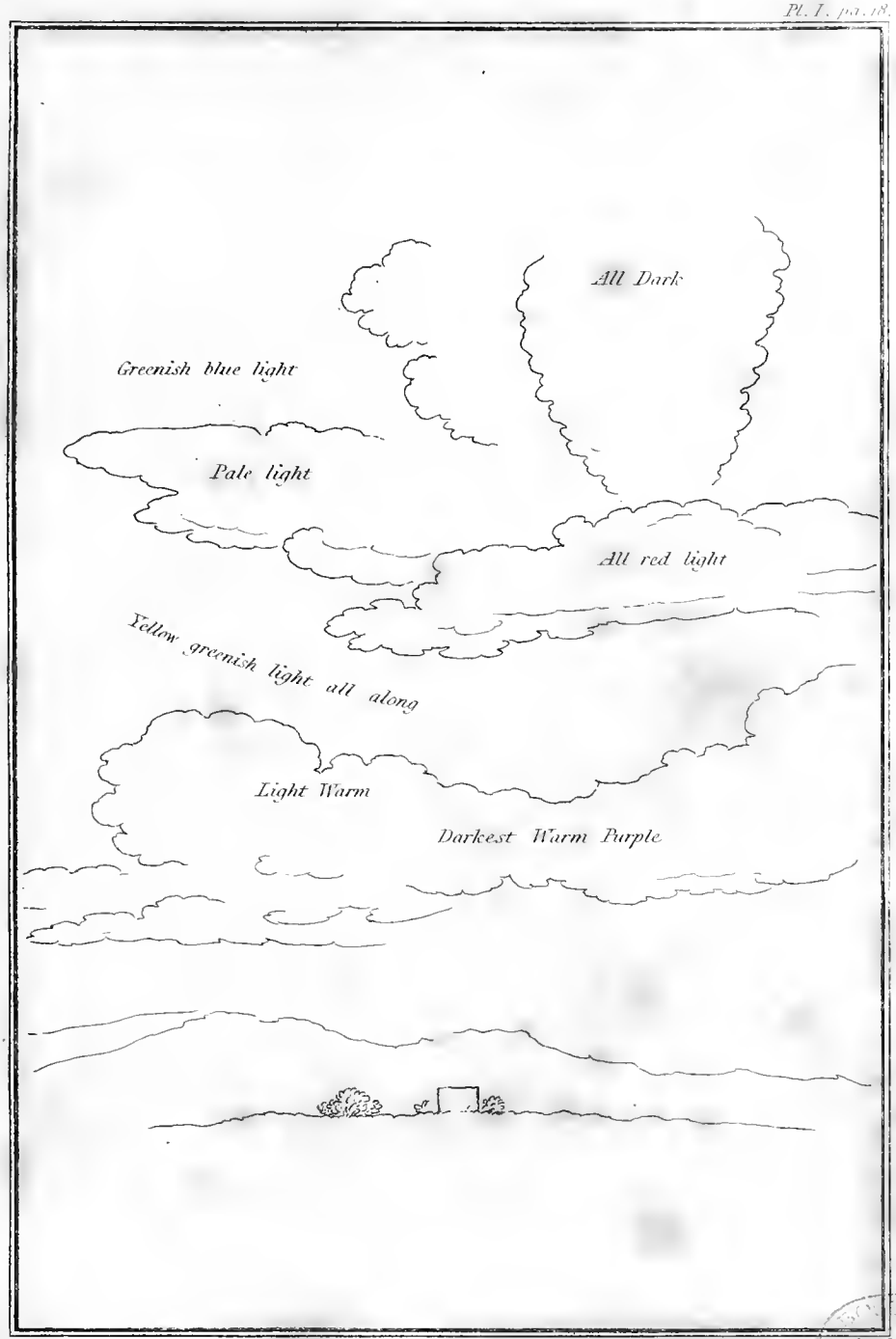
Observe that there be laid a cool tint to touch a warm one upon, and that a warm tint be touched upon a cool one.

Observe also, that sometimes in the evening, particularly in the height of summer, the æther above the light horizon colours will be of a greenish hue.

The above rules and observations are not, upon the whole, to be followed in other skies : for example, in the last case, the putting more lake into the shades of the clouds as they fall lower in the picture, would not be true in the representation of a warm sky, not so near the evening as in the great picture painted for Sir Edward Walpole, where the æther is made up with blue, white, and English light red, and the clouds, which are lowest, are made up with blue, white, and Indian red, in their shades ; because, as the horizon colour was less red, and made with terra di sienna and light ochre, the lower clouds receded further from the eye, and distinctness in tints is, in that case, lost in the more distant clouds.

Those clouds in the same picture, which are near the upper part, are made with blue, white, and lake, coming stronger in their lights than those below :

While those which are quite uppermost on its edge are coloured more opaquely or earthily, as being supposed much nearer the eye than the others ; and brown-red is mixed in some places : but a reddish hue is avoided, as noticed in the case of an evening before.



Is scale.

MEMORANDUM OF A SKY.

Publish'd Aug.t 1, 1810, by White & Cochrane, Fleet Street.

FURTHER RULES FOR COLOURING SKIES.

For a cool sky which does not represent the rising or setting of the sun :—Let the æther about the horizon be made of a pale blue and white, with lake only, and a very small touch of light ochre in it at the lowest part, and yet less and less ochre as the colour proceeds upwards into the blue. Clouds upon the horizon are made in their shades with blue, white, and Indian red, and white and light red in the lights. In higher clouds lake will have a good effect in their shades, as there is less lake in the blue beneath them ; and, for the lights, a little ochre or terra di sienna may be added to the light red and white.

Again, for a sky with a warmer horizon, representing a time nearer the evening than the former :—Let the horizon be made with light red and white, and so growing into a blueish colour, with a small mixture of Indian red in that tint between the light red horizon and the bluest part of the sky. The clouds upon the horizon should be made up with blue and white, with lake only in their shades, and terra di sienna and white with a little light ochre in their lights.

These two sorts of skies, well managed, will always have an aërial and good effect, and, with some alterations, will answer the purpose of sun-risings and settings.

CHAPTER VI.

USEFUL REMARKS UPON THE BEGINNING AND FINISHING OF A PICTURE.

FIRST after the design, the composition is to be made complete by the most beautiful invention, assisted by nature and art*.

*IDEA OF PAINTING.

Two ideas.
- General idea common to all men, and a particular idea peculiar to painters.

The general idea includes
- The imitation of visible objects, by means of forms and colours. — This strikes every one, even painters themselves.

The idea peculiar to painters.
- The particular idea concerns the whole theory of painting; and this should be so much at the painter's command, that he may be quite ready in correct design and fine colouring. — The full comprehension of which should be always present.

THE TRUTH IN PAINTING.

Three kinds of truth in painting.
- The simple.
- The ideal.
- The compound or perfect.

  — The simple is called the primary.

The simple truth
- Is a faithful imitation of objects as they appear to the eye at first sight. — This discovers the way for the painter to obtain his end.

In painting trees, let care be taken that the colours are so laid, that the tree may appear round and swelling in

Ideal truth consists of various perfections, &c.	This comprehends a richness of invention, propriety of attitude, elegance of outline, and whatever can, without deviating from the simple truth, make it more agreeable; but this subsisting in idea, it must have a proper subject to preserve and set it off; and this subject is the simple truth.	It demands great learning, and judgement, both in art and science, to differ from nature with probability and correctness.
The perfect truth is a compound of the other two.	This truth gives the last hand to art, is the perfect imitation of beautiful nature, and often appears more true than truth itself, being supported by the simple truth, while the eye is ravished with the skilful application of the ideal.	It cannot be supposed that, when nature is perfect, she can receive any advantage from art; but as perfection, if the painter may be the judge, does not often, if at all, present itself, he is to obtain and use that which is nearest to it in his power.

INVENTION.

Invention is a part of composition.	A choice of the objects which enter into the composition of the subject the painter desires to treat, and may be considered simply historical, allegorical, mystical, &c.	It is one thing to invent objects, and another to place them rightly, which is rather the part of disposition.
This is representing facts without embellishments.	Simply historical is such choice of objects, as simply of themselves form the subject of a picture.	In this case invention does nothing more than produce attitude, contrast, shape, &c. &c.

the middle, generally making that part the lightest, and paying attention that the local colouring be strictly observed, as also the changes it may undergo with respect to its situation, under some degree of transparency, when opposed to strong lights of the sky, or from their position in the extreme lights of the tree, where sometimes, from an oblique view, the leaves absorb the sun's rays, and appear in small touches, extremely bright, and somewhat of a stone colour; which, while the rain and dew are upon them, spangle with great beauty. Care is also to be taken that the lighter parts of the tree do lie on a warm and more beautiful colour than most of the others. The shadow sides, where the light from the sky breaks through the leaves, is in this respect to be treated on the reverse, for there the lighter parts are of the most beautiful warm green; but above all it must be strictly observed, that care be taken that the degradation of the colours occasioned by privation of light be in proportion as such parts recede, and, by proper degrees, to break the colour more and more from its locality into the black, ochre, and *reds*, or with lake, till at last, in its furthest removal from the light, it may approach as near as possible to that state which, like darkness, may be called no colour at all, or such as it would be difficult to name: but this kind of tint cannot take place till after

reflected rays, in all their gradations, as well as direct rays, are fully considered.

Care should be taken, in full trees, to cover the stems well with leaves, and to lay them in with thick and opaque colours on a sky as thick, working very broad and neatly close, but not working much in the middle either of a dark or a light bough, only something on the edges of the light ones, and rather more upon the edges of such as are upon the sky, particularly on the dark side; keeping all the parts of the whole tree, not only the boughs, very broad in the light and shadow, and working most upon the sides of such boughs as part the great light side of the tree from the great shadow side, although they are placed in that part of the tree where the great transition of the whole body of the light boughs is blended into the shade; besides blending the tints well together, with great tenderness, as demanded by each particular transition before noticed, and taking care that no hard colour as to its own hue is admitted, or any fierce or ill-worked opposition. Care must also be taken that the distinction of objects in the shade be much less perceptible than in the lights, and this too in proportion as they recede from the light, both direct and reflective: therefore, if two colours, distinguishing any object, be put on in a shadow, those colours, however differing in appearance when

viewed under a strong light, will lose not only some of the great difference there is between them with respect to hue and locality, but also, if one was considerably lighter than the other, they must, in the shade, be but little differing; and thus as they recede from the light breaking them, till at length all distinction both in shape and colour is lost. After this is performed with thick and opaque paint, some parts, either wet or dry, should be heightened, others made deeper, and the whole loosened and strengthened according to its wants when compared with nature, by thin and transparent painting, laid with tender and light pencilling. But it must be particularly observed, there are other gradations than those appertaining to one object, as a tree; such are those which come under the denomination of aërial perspective, which is one of the great essentials in painting, particularly in landscape, for upon this depends the most valuable part of the picture, which is its keeping.

But the degradation to be observed in respect to this kind of keeping, is not as that last described, which not only alters the natural colour, but renders it more broken into a dull and less beautiful tint in its approximations towards darkness; whereas the local colour, in keeping distance, depends for its alteration upon the medium of air between the eye and the object, and not alone upon

privation of light, as does the other gradation. Though broken by degrees as it approaches towards the horizon, yet it always admits of beautiful and pleasant tints; and even in the shades of an object thus removed, where the first law of gradation must be regarded. But this is under such restrictions, on account of the interposed medium, according to the distance, that as objects recede from the spectator, the gradations in the shades become more and more beautiful, till at length, contrary to the law observed by nature in the shadows of near objects when degrading them from their beauty, or reducing them to darkness, they now become almost of all the various colours of the sky, as it advances towards the horizon, and are lost in it when the view is of sufficient extent.

It is worthy remark also, that even in near objects receding from the light, browns may be occasionally employed among the dark tints, in order to afford them a certain support to the eye, in consideration of the great extent of reflection arising from the blaze of a fine sunny day.

CHAPTER VII.

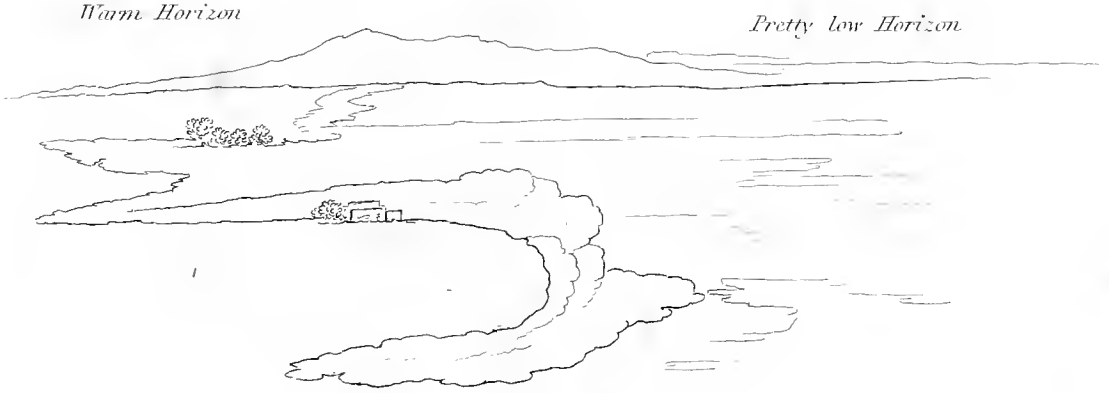
ON TREES LEAFING, COLOURING THE SEA, &c.

GREAT care must be taken that nearly all distinction is lost in the leaves of a tree, which are in a soft shade round about those leaves of the lightest boughs: this generally occurs near the middle of the tree.

For the manner of touch or pencilling of leafing in trees:—When not more than about fifteen yards off, they run in breadth the one into the other, agreeably to the general shape and contour of the respective character of the tree to be represented, and are very little open on their upper parts, where there are only small flowing risings and sinkings, and in the lower part the outline is somewhat more pointed.

The colouring should be, even in projections of the light side of the tree, upon the sky, of a full dark and strong green, and very closely worked, except about the middle of such outer branches, where the stalks are somewhat more open than they appear to be in the light boughs about the nearer parts of the tree, by reason that those upon the sky in the profile appear so, because they are loosened

Light Sky. Upper part of a lightish blue. Light flying clouds.



The distant sea water tender and much bluer than the hills behind and darker than their under shades. The hills or flatter ground just under the water is darker in their flat parts than the darkest part of the water, though in some places there is a warm lightish colour upon those flats about as light as the darkest tender shade of the water, and all much warmer than the water.

I.S. sculp.

MEMORANDUM OF A VIEW OF THE SEA.

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with light touches, and are by that means rather more distinct; besides that the thickness of boughs behind each other, near the light middle boughs, admits of many soft and changeable colours, that render the openings noticed about their twigs more faint and imperceptible.

For colouring leaves:—A pale light-green, upon a colour a little yellower and darker than that which heightens upon it, but both so close together, or near in point of light, that the shadows about a bough, or under it, may be considerably darker. This is in the mezzotinto shade: but where the sun shines on the bough, the extreme heightenings are much yellower and lighter than the mezzotinto lights, and here and there a little very bright touching, somewhat pale, is found in the extreme lights: but all this should be done with great softness:—and for the first-mentioned two colours in mezzotinto shade, it seems as if the whole shape of the bough should be laid in flat, of the darkish yellow kind of colour: and for the paler light, it seems also as if being only laid as it were in specks, close about upon the other colour, produced the just effect; and in the part where the sun shines, that very light and warm colour may be laid in flat, and of the proper shapes of the bough receiving the light, and then closely here and there touched upon, with paler and lighter colour.

For the lightest boughs :—Light, stony, warm, and cool colours upon a very beautiful warm green, a little darker than either; and sometimes between these two colours is found one a little greener and rather darker than the warm one, but cool, and inclining towards the colour of slate; and when these come together, the warm full green may be placed on all sides the light colours, and is, with the others, often opposed to the darkest colours in profile of a leaf or leaves: this darker colour is made of black ochre and lake, and has not any green in it. The lights of the boughs in soft shade are of a slatish cool colour, very little green, worked off or interspersed with a darker colour, rather more green and something blacker; and thus proceeding till it come into the darkest colours of all, in which there is not the least appearance of green.

Sometimes there are masses of leaves in the middle tint, very gray and strong, in opposition, both in colour and light, to the blacker colour, which last has a reddish or brownish hue when compared to them. All the colours must have a strong opposition, and be well blended together.

On examination concerning a readiness of colouring of objects, particularly trees and grass, and especially of the variation of the colours upon a single tree, &c. in any part of the landscape, whether distant or near, being led

to this from deliberating upon the general practice of many able painters, of touching with a brownish shade upon a cool middle tint in their trees, ground, and other parts, seemingly as a rule to produce a verdant and pleasant effect; and to prevent an improper use of this method, as well as to facilitate readiness and dispatch:—It appears therefore only to have obtained from the observation in nature, that trees appear greener and greener, and generally darker, at least from the furthest distance till within about a quarter of a mile from the eye, and very strikingly so in cloudy weather, when the sun is obscured; nature in the distances of prospects where objects are very numerous, in every different ground observing the law above described: and this, with their difference in diminution, detaches such objects more from each other in great distances, than their peculiarity of form; and produces, by means of the repeated appearance of the more distant blueish and less green colour between and promiscuously about such objects as advance something nearer, the effect of touching rather yellower or browner upon a gray cool tint, as does the colour of grounds and buildings the touching lighter with warmth. But it does not appear, from reason and observation upon each object, particularly on trees, that the whole tree,

whenever it is a quarter of a mile, or any distance, before another, is altogether greener, consequently yellower than that behind it, because yellow is a great part in the composition of green; although the shades of each tree will be less green than their lights, and, as they recede, are more or less broken with purple or red.

For example:—Viewing Hampstead from St. John's Wood, the hill and woods about Bellsize House appear to be coloured with blue and Indian red or lake, very blue and purple: the trees about a quarter of a mile from the eye, before that distance, seem made with a colour of black and ochre in their lights, which, broken darker with Indian red, makes the shades; so that in proportion to their distances as they come forward the colouring becomes the darker.

The colouring of trees thus broken from green in their shades, although it must not put on a foxy hue, yet must have some appearance of brownness or redness, fine purple not there taking place, because, in proportion to distance and recession from the light, distinctness and colour are diffused and lost; and as trees are less green in their shadows as they recede, so should they be more broken towards the purple, which in the lights should have a tendency to blue.

When the greenest grass comes about a tree thus broken in its colouring, such tree will not appear less verdant, on account of its being darker.

The great difference in the colours of trees on the foreground should be noticed, and imitated by the painter.

A house at about a quarter of a mile distance may be coloured with Indian red, black and white, darker than the sky.

It must be observed, that the reds employed in the tints of black and ochre, for the shadows on trees, serve only to remove them from greenness, and should not produce a red or unpleasant appearance.

In painting trees, blue should not be admitted, except in those which are quite close; but as much as possible should be done with black and the ochres.

The sea next the horizon should be laid in of a bluish purple, made with a little blue, black, and white, a very small matter darker than the horizon, and not above the breadth suited to the size of the picture, suppose half an inch deep of this colour, if so much; near about the edge of this should be given a narrow soft stroke of blue, or at least a bluer colour than the breadth of purple, and softened tenderly into it.

Next to this last-mentioned breadth of half an inch, the colour should be a little lighter, with a small quantity

of lake in it more than in the last breadth, looking very purple, and warmer from the lake, and softened into the last-mentioned breadth: but the whole of these two must be nearly equal, and have a blueish purple and very distant appearance. The next colour should be more upon the greenish cast, and a little darker than either of the former tints. This must be made of black, a very little blue and white, and perhaps a small matter of brown red: it must not be green, and must be blended into the last tint, and somewhat broader: next to this last, may a tint a little darker be blended into it, of the same kind, but rather more towards black and white, with a little touch of brown ochre in it: after this, should a white line be wanted, it may be given with only black and white; and if a shadowy streak in the next place, it may be made with black, white, and Indian and light red. For the extreme breadth of light, as in an arm of the sea, &c. it may be made with white, a small touch of black and brown ochre; and for the land and buildings which may lie upon the further side, their general hue should be made with black, a little blue, and Indian red; and for any part supposed a little beyond these objects first mentioned, which may be taken at a distance from the spectator equal to thrice the breadth of the Thames, a little more blue and a little lake may be

mixed; also for a hill that is quite in the horizon, blue, white, black, and lake, may be mixed for the darker parts; and for the lighter, a little of the warm horizon colour may be put into the first tint,—but the whole of such hill must be lighter than the sea; the blue separating line of which, already noticed, must run directly much bluer and darker than the hill in a horizontal direction at its foot.

The lights of the grass of such distances as are just across the arm of the sea above described, must be of a paler colour, made with black, white, and a very small quantity of blue and brown red or ochre, than that it is laid upon, although the hue is to be of black, a little blue, and Indian red, and this may be prepared of some of the general hue colour, with white and brown red.

The buildings in the shade may be made with some of the colour of the general hue, mixed with Indian and light red, and in several places a more tender gray next to it. The lights to be made with black, white, and this tender gray, and a good deal of light red, very light, and sometimes a touch of brown ochre in it.

Reflections in the water should be rather warmer than the broad colour laid in for reflecting upon, that is, in the shadows, in the lights not quite so warm as their natural colours.

CHAPTER VIII.

METHOD OF PAINTING WITH DISPATCH.

After some time bestowed in settling the design, all its constituent parts, that is, the whole composition, should remain with respect to their forms, and light and shadow, just or exactly as they were first thought upon.

With respect to the colouring or painting:—After laying in the objects with a good body of paint, of such hue as immediately occurred upon the first conception of the design, and painting up to it as much as possible at once, from such rules as every man must have deduced in proportion to his observations, that is, whatever he takes to be the imitation of nature; let it be at once so put in, without any subsequent alteration, working up in the very first colouring the edges neat and close, of the full strength demanded, if possible, being sure to make no sort of deviation from the first conception of the piece; but if further time must be employed, let it be in working up these first thoughts upon the plan on which they were originally laid in, by scumbling or feathering on the thick colour, till a disposition is obtained proper for receiving the last touches, which may be laid on very fast,

taking care to alter none of them, only softening them and let them pass. He that works away his time in quest of effects he does not comprehend, may paint in and out, without producing any thing equal to his first thoughts; he will be always mistaken till he comes to some mode of conducting his picture, which he must discover at last, after vainly bestowing his labour; for let the effect aimed at be what it may, whether it be an easy transition from a tint of one nature to that of another, or from light into shadow; it must be performed on the representation of some determined object, as at length determined, and must have the appearance of some distinct form in nature, which is not to be effected by any chance manner of operation: therefore, let the first thoughts be recollected, let them be fully laid in of their proper shapes, with a good body of colour both in their lights and shadows, softening the extremes of all the tints into each other, as well those of two different objects meeting, which are of different hues, though one should be remote, and the other near, as the like tints in the same object, making a strict resolution not to alter any thing in shape or disposition; and thus a picture may be produced in as little time as a drawing of moderate accuracy, and perhaps sooner, from the advantage of laying in the lights and the different colours in painting.

CHAPTER IX.

SCALE OF GRADATION OF SEVERAL OF THE COLOURS EMPLOYED IN LANDSCAPE PAINTING.

Shadows of Objects from the Distance to the nearest Grounds.	Lights of Objects from the Distance to the nearest Grounds.
Greatest distance—Lake.	Greatest distance—Indian red.
Next nearer—Indian red.	Next nearer—Venetian red or vermilion.
Next nearer—Venetian red.	Next nearer—Light red.
Next nearer—Light red.	Next nearer—Brown red.
Next nearer—Brown red.	Next nearer—Terra di sienna burnt.
Next nearer—Terra di sienna burnt.	Next nearer—Terra di sienna raw. Italian light ochre burnt.
Next nearer—Burnt umber.	Next nearer—Raw umber. Terra di sienna raw.

Nearest or Fore Ground—	Burnt umber. Brown pink Cologn earth Terra di sienna burnt.	Nearest or Fore Ground—	Naples yellow. Brown pink. Raw light ochre. Blue, &c.*

* In the table of colours exhibited above, it may be remarked, that white and black are not mentioned, and that blue occurs but among those assigned to the lights in the fore ground. That the first of these colours is not excluded from practice by the author, must be evident, from the whole tenor of his work, while the use of blue in several distances is noticed, as well as of necessity in the sky; and it is perfectly agreeable with the theory of colours treated as an optical science, that white and black should be considered in their use, as common with each, since they are not deemed colours in themselves; however they may, as materials, be in certain respects so considered when on the palette. White and black are with the painter representatives of light and darkness; and thus we see them in this treatise employed in degrading every colour to its proper place: on this also, it seems, keeping distance must depend: and hence, in another part of the work, the colours to be used with them adapted to the remoter distances are termed the keeping reds, while the remaining are placed almost wholly in the first. It must however be intended that a latitude in the application of the general rules resulting from the above scale should be left with the discretion of the painter, while it becomes of value to the young artist, by putting him in possession of a system of breaking his tints, on which he will improve as knowledge advances. It has also been frequently noticed, that the ancients employed but four colours, and four have been supposed sufficient for the production of every tint demanded by the painter. In fact, if white and black are withdrawn, nature has bestowed on him but three; viz. red, yellow, and blue, which arise by the decomposition of a ray of light, the intermediate being but mixtures of these taken as extremes: but these may be considered as colours only in the abstract, reserved for indefinite modification, while those on the palette are, to speak the language of chemistry on the like occasion, united to some substance as a base, by which they become suited as materials to the uses of painting. Hence seem to arise their different intensities and variation in hue, as the coloured substance has

CHAPTER X.

PROCESSES EMPLOYED IN SEVERAL PICTURES.

I. The distance in Mr. Wagg's picture, as well as the tree on the ground before it, are gray in the middle colour, the darkest parts or touches are of a warmer tint, and the lights of one still warmer than the shadows, particularly, as throughout the distance this tree differs but in this circumstance, that the very extreme lights are touched with a colour a little cool, upon the warmer masses of light, so that, in first putting on the tints for forming the tree, the masses were laid of the above colours; viz. the gray for the shadows, the warm colour for the lights; and in finishing, the warm

the property of reflecting in a greater or less degree a particular ray, or as it may reflect with it those of another colour. The further properties of opacity, transmission of light, and difference in texture, are the probable causes of the variations in colours of the same class which, in terms of art, are said to be either earthy, or aërial, or fine, or glazing colours, so well adapted to all the wants of the profession, and which it is but unlikely would be obtained by any four. Although it may be possible to conceive that every tint and degree of intensity might be formed from the mixture of those produced by the prism. On this the sublime author of the theory of light and colours has given rules in the sixth proposition of the first book of his Optics.—See De Piles on Colouring in his Course of Painting; also the same author's remarks on ver. 330, 332, of Du Fresnoy, and letter 2d in the Appendix.

parts to be heightened with the cool tints, and the gray to be deepened with the warmer, particularizing the parts in this manner agreeably to their various dispositions, and taking care that two colours of a like nature should never be worked alone together.

II. The trees near Mr. York's house, in the picture of Richmond, were painted in the following manner:—A colour was made up with a good deal of blue-black, some lake, and a little burnt umber; then, with a cool greenish colour of blue-black and light ochre, the light breadths were first put in; and as these breadths recede from the light, this colour was broken a little at first with the darker, and so increasing as the parts of the trees are placed more and more towards the deepest shades:—all this was performed with tender blendings, and will have a good effect, if, in the more recessed places of the shadows, some touches rather darker and warmer be given, such as of Cologn earth with a little burnt umber; and in the lights, some judicious touches of a colour warmer than the tender ground; as also a tender, faint, more green and rather darker colour, scumbled tenderly about near those lights, between the first light colour of the ground and the next tender shade, and a little near the last lights, which will produce a good effect.

III. The shades in the middle group of elm trees (in

the great picture painted for Sir Edward Walpole), which are on a hill of broken earth and stones, were laid in with a purple-like colour, quite off from green, which was shaped and disposed into the contours and drawing of the trees very faintly and tenderly, as indicated by their lights and shadows, either as the masses of foliage appear above or beyond each other, or lie upon the sky, and in those parts at the extremities of the profiles, but very little darker; and in thus disposing the purple colour in the shades of the trees, there must be very little difference in its darkest tints. Again, this purplish colour was touched and leaved with a warm darker colour made of terra di sienna, raw umber, &c. inclining to green, to which was added brown pink when the tree was supposed to be dead. In the dead tree this purple colour was made with black, white, and Indian red, but of a rather brighter purple toward and upon the sky, by mixing a little lake, in other parts a little brown red. In the lights the same tree was warmer, and here and there somewhat greener in the under colour than the purple-like shades, and heightened with a cooler or a warmer colour than the under, though made up of the warmer reds than the purple colour of the shades was produced from, and there was sometimes a little ochre in those lights. But the most beautiful

colour with respect to warm and strong greens, is reserved for the touches round about the extreme lights between the under colours, which is promiscuously touched and scumbled about, making a great variety of tints, as in nature, though under the appearance of accident; for the strong warm green is always seen, when the boughs, or particularly when their leaves are placed between the eye and the light: so in the shades, even in the extreme shades, where distinction of tint is almost lost, the introducing some touches of colours among the blackish kind of gray or purple ones, made with a somewhat more reddish brown, have a good effect, similar to the former, as much so as can be admitted in the shades for the like reason.

The green tree, with or near this brown one, is treated under the same law, but differs in the colouring: for example,—the purple, soft, under colour of the shades is more clear than the like colour in the brown one, and made with lake and blue, and in some places with a little yellow. In the lights, after they are disposed into the shapes and masses of the boughs, with colours of the same kind as the shades, only that the more yellow red must be employed with the black and blue in these than in the shadow. A very beautiful warm green is interspersed about the smaller groups of leaves on the

twigs, resembling the soft shady colour produced by the leaves being placed between the eye and the light, the leaves in the extreme lights touched about them, are cooler and very little green, of a colour made with black, white, and ochre; and as the under side of the light boughs may often be made darker in parts than the recessed shades of the tree, that colour will do well of brown pink, mixed with Cologn earth, raw umber, &c. and where, in the light masses of boughs, the heightenings are yellow, coloured upon a bluer ground, it is supposed they appear before other leaves which are recessed so deeply as to lose the appearance of that fine green which the light ones have by being situated between the eye and the light; and therefore those yellow lights are often of that fine green produced by the leaf being so situated, and have sometimes about them an extreme light yellowish appearance, when compared with the shady foliage behind them, but are less beautiful than the transparent groups they are upon, and made with only black, white, and ochre.

Grounds about trees, &c. are kept always of a purple hue, only composed of those reds that are more or less purple as they recede or come near the eye.

It has been observed (in some cases of fore grounds) that the middle tint every where be made of a red, that

is more inclined to yellow than the red which has part in the shades, in order that it may be more beautiful, and express the natural sweetness of colouring in the objects, the extreme lights may be made up of brown red, &c.

But in general, in the great picture, the reverse of this is applied, and is the most like nature, especially on middle grounds and distances, that are supposed of chalk or stone, or rocks; the middle tint of rocks is made of the purple reds, the lights of the reds more inclined to yellow, and the shades also of the reds more inclined to yellow, observing to use those thus inclined which are of the darkest sort.

For example:—In this picture, the long and high rock on the middle ground on the other side of the river, in the middle tint, is composed of black, white, and Indian red; the lights of black, white, and light red, and the shades of black, white, and brown red. The highest rock behind this, over which is the waterfall, is composed of black, white, and lake, for its middle tint; for its lights, with black, white, vermilion, and Roman light red; and for its shades, with black, white, and Indian red.

The most distant great rocks in the horizon are composed of black, blue, and lake, in their middle tints

under extreme lights. In their lights of terra di sienna and white; in the returns of the shady faces, with blue, white, and vermilion, and in the middle tints of their extreme lights with blue, white and vermilion; and in their extreme shade touches with blue and vermilion, continually observing these laws. It is proper also to interpose among these tints, every where, a cool, soft colour, which shall neither be purple nor green, made with colours of their respective classes, but clear, and more inclined towards a greenish hue.

In the trees upon the middle ground, just before and under the rock, a blueish colour, something inclined to the purple, but not so much so as the middle cool colours of the rock, but much more of the blue soft tint than employed in the rock, neither green nor purple; for the sides in shadow, the lights somewhat green and rather warm in the under colour, and cooler and less green in the extreme lights. In the shades, the blueish colour described above must be worked upon, in order to give the full resemblance of boughs, &c. with a darker colour, warmer, and inclined to green; such colour might be produced, by mixing raw umber with the bluest tint here and there; also may be judiciously interspersed a colour somewhat more purple than the blueish colours, very little darker and less beautiful. The whole of these

colours should be within the compass of black, the ochres, umber, and red or lake, except a little blue might be ventured in the tender blueish shades just noticed.

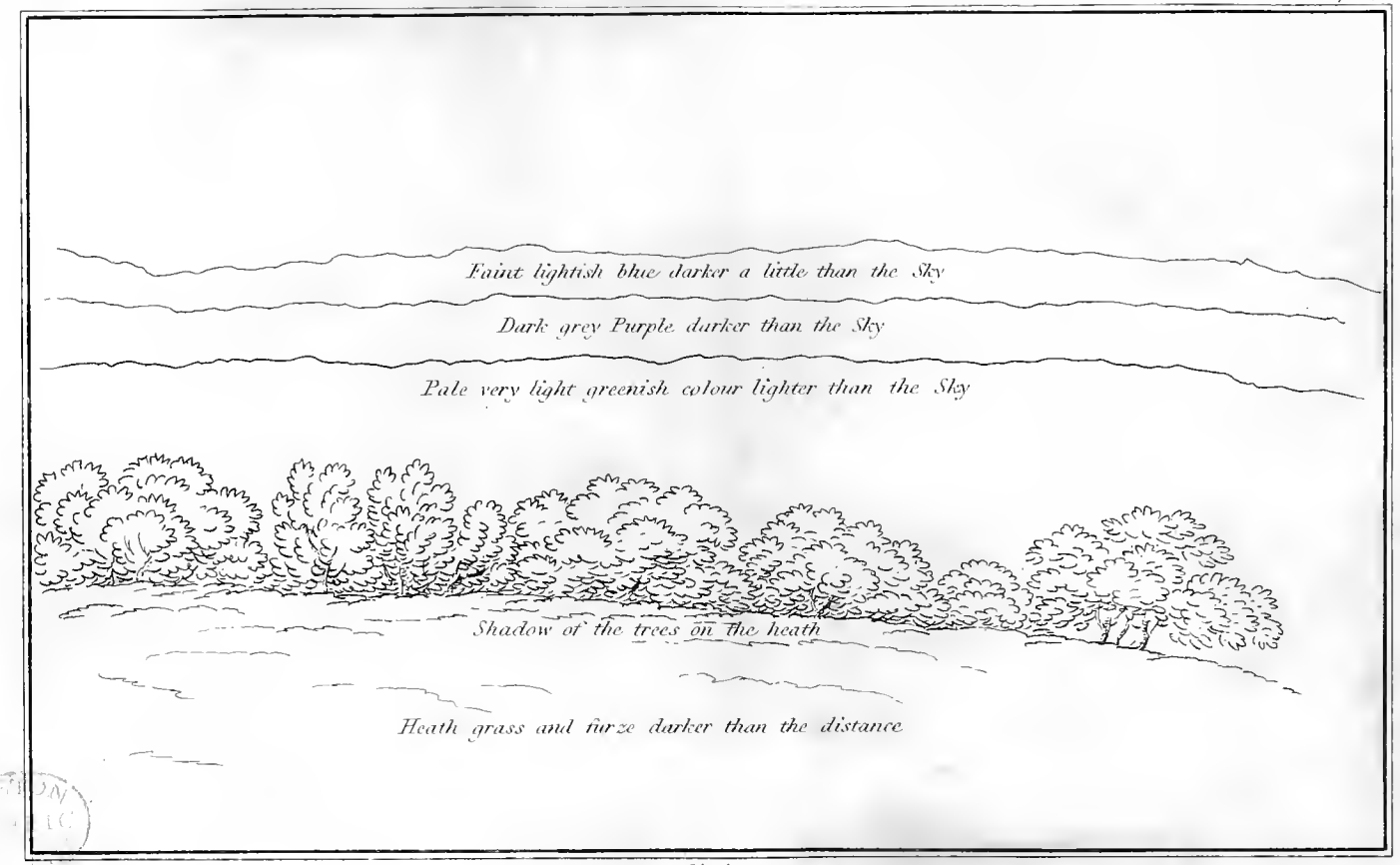
In the trees on (before) the distance under the rocks, upon the water's edge, and about the towers, to give them a fresh bloom, or tender verdant and cool appearance; first, they were laid in and disposed into great breadths upon the purple-like stone colour of the rocks, (in the distance), with a warmish greenish colour, made up only with black, white, and light ochre; in their shades, with a colour made with black, white, and a little blue and lake, to give them a fresh and less green appearance than their lights: next, in the finishing, they were broadly leaved in several places of their lights, with a colour in some parts less beautiful than the under light broad colour, and much cooler or more gray or blueish, touched here and there about the lights with a more beautiful greener colour, darker than the broad under colour, and in some places more of a blueish, and in others more of a yellowish greener colour than the broad colour touched upon: these are by much the most beautiful greenish colour in the tree. The shades of those trees which are of a blueish gray are in finishing touched here and there in leafing, or making them a little more out with a colour made up with black and red ochre, only much warmer

and greener than the gray shades: these touches are but very little darker; the branches or stalks are touched with a colour more purple, made with black, white, Indian red, &c.

CHAPTER XI.

ON VARIOUS APPEARANCES IN NATURE, AND THE MEANS OF IMITATION IN A PICTURE.

I. The water of the Thames viewed from Somerset House, 19th November, about two o'clock in the afternoon, under a smart breeze of wind, was of a strong blueish colour on the whole of the flat surface; but where it was ruffled, as it seemed, by two columns of wind, the shady sides of the small waves were of a warmer colour, much more so than the surface, and the light sides of the same waves were still much warmer, with here and there on the extreme projections, nearest the column of light, a warm, very light, spangling colour, in small touches resembling the lustre of diamonds. The sun being to the right hand pretty low toward the west, the sky very clear and very blue in the æther, quite down to the horizon in



I.S. sculp.

FROM HAMPSTEAD HEATH.

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the south. The shades of the waves seemed to be made with some of the surface colour, mixed with Cologn earth and a small touch of lake. The lights in their broadest parts to be made with some of the surface colour, mixed with white vermilion and yellow, so that the whole of the ruffled parts appeared of another hue quite than the surface.

II. In the prospects seen from Knightsbridge towards Battersea; viz. from a second-floor front window in High Row, on a fine sunny afternoon; the horizon very warm, and coloured with softness, but not hot, neither reddish, purple, nor greenish; the woods, next the horizon, are of a blue grayish soft colour, very faint, not very purple nor reddish, mixed a little with the horizon colour, in the lights something warmer, and but very little lighter than the shades, so that the difference may be but perceptible; the fields of a light colour, very near as much so as the horizon, and some of them warmer, neither red, purple, greenish, nor yellow; the woods rather nearer appear somewhat more particularized (though very little so), of the colour of the furthest woods, with a little Indian red in their shades, and darker; generally, or in most places, the strongest lights of this must be darker than the shades of the first, and warmer than its lights; but all this must be obtained by means of the reds, that greenness may be

avoided. The woods next before the last, must in the same manner be darker, by means of black, blue, and the reds, growing warmer in their lights and shadows also than the last; but these must be so nicely observed, that green must not appear even in the third wood coming forwards; the fields here are not quite so light as those which are more distant: woods nearer than those appear yet as it were a little warmer, and are much so in their lights, and, as before, grow darker very much in their shades, and something so in their lights: green here and yellow must not be admitted, only the lights may be warmed with brown, red, &c. Great care must be taken to avoid the appearance of red, blue, green, yellow, or purple; they should be of a rather soft blue, grayish colour, very tender, by mixing less blue as they come nearer, and more black, with the reds. It may, likely, be to get this softness of hue, that, as they come forwards, the least tinge of yellow should be added in the lights, but the reds, with black, will complete the whole of the shadows. The lights in this progression of woods, as they come more and more forwards, become much warmer in proportion than the shadows. Woods yet nearer than those already noticed, appear still darker considerably, and seem, in their shades, to be made with a fine blueish green, mixed with a good deal of lake and Indian red,

so as to take off all the greenness, and be brought to a colour, as if black with red was mixt into the shades of the last woods, which, although a blueish gray purple-like colour, must be warmer than the woods immediately behind. The lights now begin to grow greenish, but are yet darker than the shades behind, and very warm. Buildings here and upon the last grounds appear very bright, more so than when further off, and also very warm. Woods and trees still nearer are of all kinds of warm strong greens, for we are now upon the fore-ground; the distance of wood from wood may be supposed one, two, or three miles. That very fine effect which is seen in nature, in the colouring of such woods and tall timber hedge-rows, is produced by the darker and warm appearances every where as they come forward, of the lights of the nearer trees upon those of the more distant, which will bear finely out upon following exactly the hints and directions given before; for, in greater distances, as of two, three, and four miles, the lights are certainly darker than the shadows of trees much more remote, and seldom more light in nearer, except on the fore-grounds: but a fine effect ensues even there, by making the lights warmer and darker than those removed half a mile beyond them. But particularly with regard to what is said above, the warm darker tints of those

trees next about a mile or half that distance upon those behind, and the warm darker tints of the first upon the next nearer ground, rising as it were between both the others, and so on progressively to the fore-ground, will produce that exquisitely soft, fresh, and tender enamelled effect, under which nature appears, and is so frequently what has been the aim of the great masters, *and which they arrived at in all their objects, by warm heightenings and shadows upon a soft, cool middle tint.*

III. From Knightsbridge, the trees are coloured in the following manner, in such hazy weather as generally brings on a gentle rain towards autumn.

Those on the other side of the Serpentine river are in the shades of a colour made up with black, white, and a little lake, kept from being very purple with a little Indian red, or sometimes with Indian red only, in the lights a little greener, with black and ochre. Their shapes are boughs grouped together in masses, quickly rounded and softened at the edges; that is, their roundings are performed in a very small part of their breadths, heightened for some length, and rounding a little off at the projections or shoots, almost insensibly, except in some few placed and apparently short, though in reality they are very long, projecting branches; so that, if any are touched, they are to be expressed with one small stroke thicker at

the bottom next the mass of boughs than at the top, which must end in a point; for nothing of the leaves can be seen at that distance more than the great masses of boughs, in square, triangular, or oblong shapes, variously intermixed and joined one to the other. Those trees which are a little nearer on this side the river are coloured with black and white, with a little Indian red without lake, relieved on both sides by darker colours than in those on the other, so that the lights of the trees on this side are much darker than the shadows of those on the further side the Serpentine, being even in their colouring, or nearly so, and in their lights somewhat greener than those behind; and in their shapes they here begin to appear in projecting single branches, when in the further trees those parts are noticed as being represented by a single stroke of the pencil; certain touches at the sides, on account of their nearer approach to the eye, are requisite, because they appear wider than those behind and longer; and the spaces between the boughs are also more extended; which is the reason that the sides of these strokes should be broken by a few touches to represent some of the twigs upon them; and this will obtain, as the trees still approach the eye, till their real shapes are distinctly visible. Thus, in the grove on the left, the masses are of the same

size as they are in the distant trees, with this difference, that in leafing a larger touch is demanded, and their forms can be more clearly made out; for what is represented in the more distant trees, under the form of one square or triangular mass, does here contain many like subdivisions, and consequently cannot be treated under one stroke, as in the former; for as in these such stroke will nearly describe a whole mass of boughs, so here it may describe but a single bough, and in trees yet nearer, but a single twig. In the grove the shade is made with black and white, and brown red, being somewhat greener than in the trees next in distance.

When the sun shines immediately out, or in the afternoon of the same hazy day, then the shades appear more purple than if seen through the haze when the sun did not shine: the reason is, that the lights appear more green upon the sun being out than before, and the shades hardly altered. It also occurs among trees of the same kind standing together, that some among them are of a lighter yellowish green than the rest; but this is found usually towards the latter end of August.

IV. Diminution is the consequence of distance, and from diminution distinctness is lost, which is the cause that those interstices of sky or light in distant trees disap-

pear, which are visible in those which are near: consequently boughs lose their smaller parts, or twigs, and whole branches appear as a single mass.

V. For the trees on this side the Serpentine river, both in the grove which is near, and those somewhat more distant, when opposed to the sun:—The first are made up in their shades with the last tint but one of the four, ochre, and black, with a pretty strong light yellowish tint surrounding, like the last but two, with a little brown and light ochre mixed; and this is leafed upon with a colour somewhat lighter, made up of the last tint but two, and a little Naples yellow mixed together; and the very darkest colour of all in those trees seems to be leafed upon with a colour rather lighter than the darkest, pale and inclined towards green.

The trees which are something further in the same position with regard to the sun:—The masses of leaves are broader than in those of the first grove, somewhat grayer in the shades, and less yellow in the lights; in the middle of these breadths, as well in the lights as the shadows, there are few if any distinctions of the parts. They are worked most at the light extremities, as far as leafing is proper, and those more blended that go off into the shades, only in certain places of the mezzotinto shades some appearance of leafing is

requisite; going into the deeper shadows; but this must be done with a sparing hand, and is to be effected by one rough sliding stroke.

And as these trees recede, they become the more gray, and tinged with lake in their shadows.

VI. Trees about the distance of the Serpentine river from High Row, Knightsbridge.

Those on the opposite side near the Conduit appear in their broadest shades, made up of the darkest tint but one of the four placed on the palette, of black ochre, and a little lake; the greatest breadths of their lights seem to have their under colour warm and brownish, leafed upon with a light greenish colour, and somewhat gray, in all the positions of their great breadths pretty nearly alike, and in some of the extremities of their lights rather warmer where the edges are most opposed to the sun; but all this tending towards green, and over a brownish colour interspersed between them. The sun being to the left, the greatest appearance of leafing is where the lights go off into the great masses of shade, or where the trees have a roundness of appearance. The lights and particularizings, in whatever shape may be taken for them, are in great variety, and worked very close; and in order to maintain their breadths with re-

gard to light, are very near each other, as also in the shades rounding off into the great shadows by middle tints, which seem to have less of the green, and are more brown till they are artfully let into the cool principal shadow, and kept in all their transitions wholly to the tints of black, with the ochres and some lake in the shades, but shining and glossy.

VII. Trees on the side of the Serpentine river in Hyde Park, fronting Knightsbridge, about the beginning of November (1753), in the lights are coloured with brown ochre, black and white, in the shades with black, white, and Indian red mixed, between the lights and the shades with black, white, and brown red: these tints are laid very broad and warm, without particularizing; only the great shapes were observed very clear and brilliant, rounded clearly off. The greater boughs are separated from the great masses in almost half the tree at once, with a very small breadth of shadow; and frequently the light, when it comes on them in front, covers almost the whole tree, so that these masses come forward rounding off each way, nobly standing forward like a column.

VIII. Further remarks on the colouring of the last noticed trees on the other side the Serpentine river in

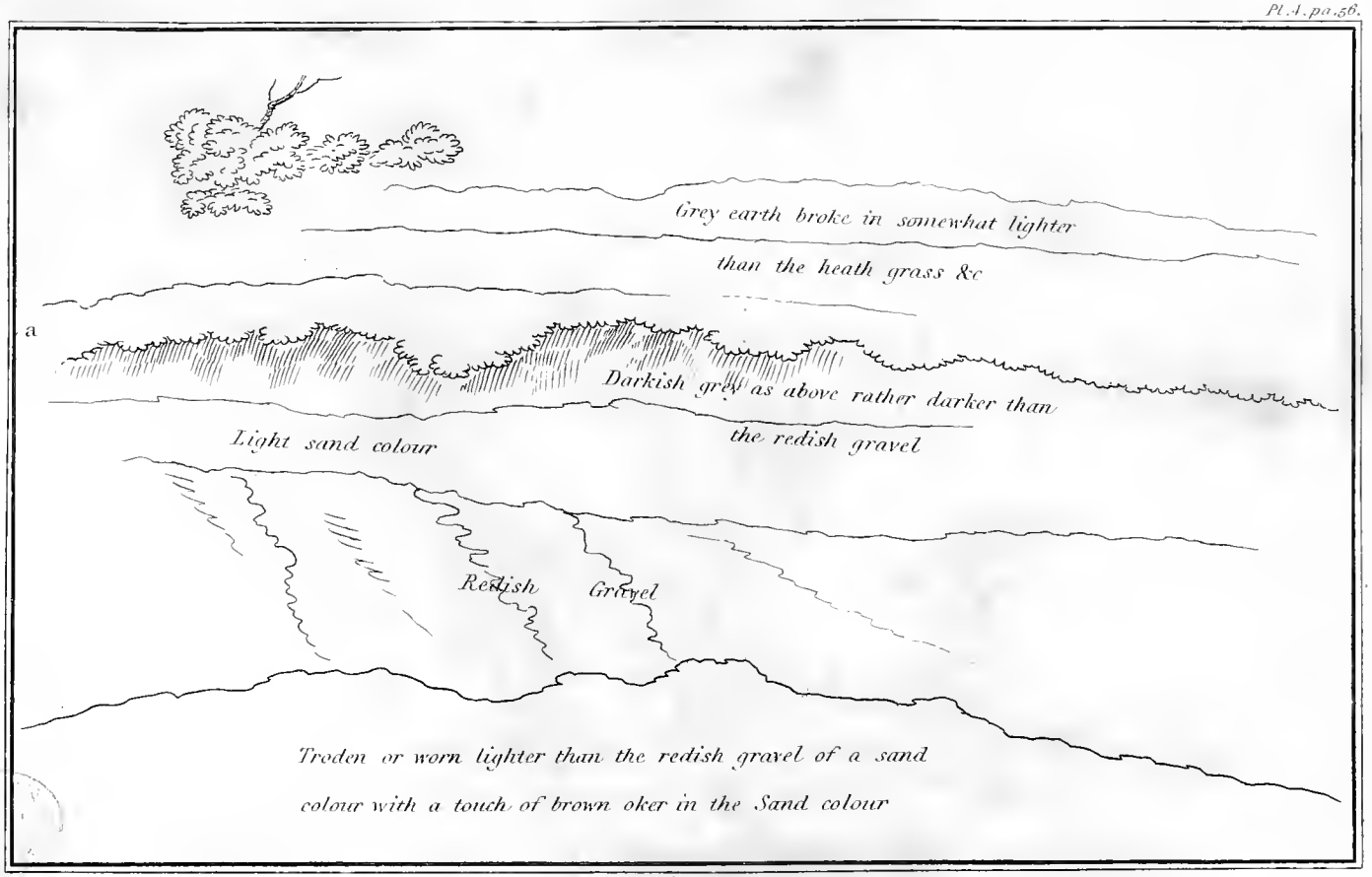
Hyde Park, viewed from High Row, Knightsbridge, in November.

The extreme lights seem to be made with brown ochre, black and white, very warm, softened into a tender tint made with Cologn earth, white and brown red, of a marble-coloured dull purple, and this last tint into the extreme shade, which is made with Cologn earth, a little black, white, and Indian red, of a much grayer purple than the other, not appearing to have so much red in it.

The hue of the lights viewed altogether has, when the sun shines on them, a very warm appearance; but when compared with a tint made up with black and white, although they are very considerably warmer, yet have a purplish reddish cast, as if broken with brown red; and the black and white tint, with respect to them, appears of a greenish pewtery cast, and so of the hue of the whole of the trees, lights and shades together.

The stalks and branches are sometimes more dark than the above purples, and are made up with black Cologn earth, lake and Indian red, very gray, or of a blueish dull purple very distant from green.

The hill at Highgate sometimes appears lighter than the lights of those trees, but darker always, or generally so,



I.S. sculp.

FROM THE HEATH AT HAMPSTEAD.

a *In some lights the grey will appear lighter than the redish gravel.*
but this takes place chiefly when the Earth is very dry.

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than the horizon, unless in stormy weather, when the horizon is covered with strong black clouds. The colour of it seems to be made with black, blue, and Indian red. The buildings, when the sun shines on them, are often lighter than the horizon, made with white, and light red, at the time the hill is darker than the horizon. This is about noon.

In the evening the buildings appear very warm, in the lights of a colour made with white vermilion, and a little ochre; in the shade of a very tender lightish purple, made with black, blue, and Indian red. The hill very tender, the whole having a soft, blueish and purple hue.

Sometimes, in blowing or dark and rainy weather, the view of the park and hill possesses a peculiar degree of grandeur. In this state the hill, with its buildings, is very imperceptible or indistinct, of a darkish blueish colour, inclined to purple. The walnut trees which appear beneath it are of a darker brown. The trees on this side the river are in the shades darker than the hill, and also of a brownish gray purple colour; the lights are warm, and brighter than the hill and sky, but the trees on this side the river are very magnificent in their appearance; their lights are large and broad, much lighter than the sky, and very warm. The shades are very tender, and broken into brown or Indian red, of a purple-like colour.

IX. The colouring of trees in a foggy morning appears as follows; observed from High Row, Knightsbridge.

First, The sky, towards or at the horizon, is of a colour composed as it were with white, mixed with a little black, and made very warm with light red, but so as neither to look purple nor greenish, nor yet partake of a red appearance. The further trees on the other side of the river are extremely faint, of a colour made up of the horizon tint, with a little black, just tinged with Indian red. The trees placed before them, on the other side of the river, seem also of the colour of the first just mentioned, mixed with a little black and Indian red, somewhat tinged with light red, if any of the lights are seen; though, upon the whole, they are generally all flat and broad, without particularizing, except on the profiles. Those trees on this side the river appear darker, of a colour made up of the last-mentioned colours, mixed with a little black rather more than the last, and a little Indian red and brown red. The groups of trees that are yet a little nearer on the right hand, are of the colour of the last, with more black and brown red, but without the leafing being particularized in the interior of the trees; and for the shapes of the profiles, they are to be touched with a broad pencil or tool, making the whole of a small bough with a stroke. Those just on this side the river,

which are before the last noticed, run more into lengths in their profiles, being elms of a different kind; but in general the colouring appears to consist altogether of the horizon tint, mixed more and more with black and the reds, till at the distance only of the last-mentioned trees, which will appear in the darkest and grayest colour; and from these, as they approach, they become greener, as far as the fore-grounds, which are quite green.

X. Lengths of boughs may as well be taken vertically as horizontally or in directions that may be so classed; and the lengths of light are as much maintained in one direction as the other. So every kind of form that may be taken with respect to the mass intended, the particular mode of filling up with the lesser branches, may follow shapes like the great mass, or otherwise the twigs of those lesser branches may, in any shape, contrast the general shape of the lesser branches, and the leaves of those twigs, whatever disposition such twigs may have, contrast each side of it; sometimes with lesser, containing three leaves, sometimes five, to each; and when this happens, those trees are not in the leafing of their profiles so long and full of twigs as those which have them leafed for their whole lengths with single leaves regularly on each side; which first state is to be

found in the nearest trees; with this difference, that the great branches put forth the lesser almost every way about them, and these lesser branches long and leading twigs, and these again put out in every variety of direction smaller, with three, five, and seven leaves to each; and consequently the appearances of the profiles of this kind of trees will be more grouped in tufts, and appear thicker with leaves than the others do, though their external outline will not be round, nor so long as in the others; yet the great contour or form of the upper part may not be without a certain degree of curvature. The tree which groupes with these has something more to be remarked, although like those it is an elm. The great branches of the boughs, nor the great arms, for considerable lengths do not put out branches on their lower sides, or scarcely any, unless on their upper ones, and very near their ends, and those again none, but on their upper parts, from which the small twigs that put out sometimes smaller, throw their leaves over like the upper part of a plume of feathers, admitting a very great light and shade, with a very graceful appearance.

XI. Trees which when near appear green in the lights, and have their shadows broken less so, will, when removed

but one hundred and fifty yards from the eye, take a reddish brown ochre-like warmth in the lights, and a brown red kind of purple in the shades.

Trees which are about five or six times as far, particularly in autumn, appear of a warm brown reddish colour in their lights, and of an Indian red purplish colour in their shades.

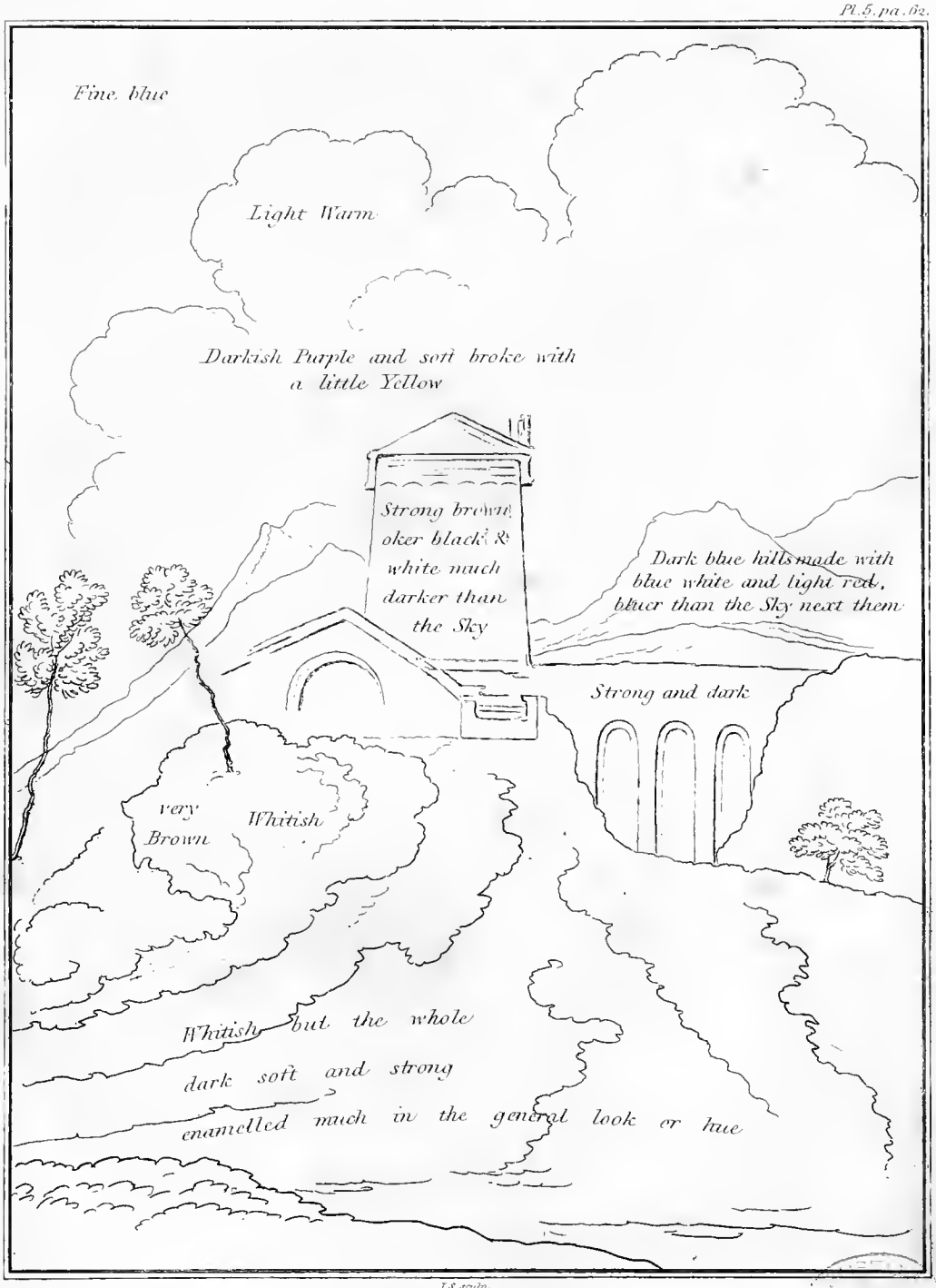
XII. From what has been mentioned, it does not seem remarkable that the leafing of the trees about the distance last noticed should appear, as it were, but speckled spaces, very closely wrought, and sometimes a little waved, into the shapes of the great masses of the light boughs, and that the shadows will appear less speckled, or not at all, but only very closely wrought in their profiles, in the shape of the diminished masses of the boughs: and the same may, with this difference, be observed of the profiles of their light sides; that they appear rather less loose or more close, which, with the greatest probability, proceeds from a particular property of the rays of light which may expand and fill the interstices of shade in some measure, or even the interstices open to the sky; particularly in distant objects, where the smaller parts, being minute and close, are, by an expansion of the light, though but in a slight degree, immediately lost; and this,

perhaps, is the reason why it is only possible, in such distant trees, to see but the obscured outline of the great masses.

CHAPTER XII.

OBSERVATIONS ON THE COLOURING OF SEVERAL EMINENT MASTERS.

1. Nicholas Poussin.—The great rock about the middle of the picture, is in the shades made of a colour with black, white, and lake, somewhat purple, but may have a very little blue, so as to take off the raw iron purple appearance. In the lights it is somewhat lighter than the sky, of white light red, and a very small touch likely of blue black and lake in their under tint; but in the lightest tints of all, there is only light red, terra di Sienna, with a touch of yellow in it, and where palest, the least touch of blue possible: a hill very blue, and quite distant, joins the side of the rock, which is in shadow. The woods at the sides and foot of the same rock have a little



I.S sculp.

Memorandum of a Picture by

NICHOLAS POUSSIN,

Sold by Auction 16th Dec.r 1756.

Published Aug.t 5, 1810, by White & Cochrane, Fleet Street.

more blue lake and yellow in them, looking more verdant than the rock, but extremely tender, so as to be neither purple green nor stony; and the darker colour of the whole is warmer than the under colour, such as would arise from putting a small quantity of the brown burnt terra di Sienna into their under colours, both in the shades of the rock as well as of the woods. The trees which are on the fore-ground over those, have a great verdancy of appearance, with only ochre and black, and very little blue on their edges, but all darker than the objects behind them. The sky about the rock on the light side is very blue, on the darker side there is a light cloud, very warm, with some ochre in it, and very light, but of a fainter warmth than the lights of the rock, that are not so earthy in effect. The hill on the shadow side of the rock is of a darker blue than the æther in the sky.

2. Domenichino.—Has a very blue sky, but tender, by the opposition of the clouds, &c. a very light palish cloud on the upper part where requisite, and towards the horizon some clouds of an extremely warm light colour, made with red terra di Sienna and a little ochre, between a purple cloud or two, much lighter than the rest of the horizon, and something lighter than the palish cloud above.

This colour looks surprisingly striking, yet not hard,

although it has nothing about and over it but purple and blue, because it is placed near the horizon, and rather worked as a cloud than the colour of the æther at the horizon, and appears very fresh. The most distant hills are a lightish blue: a hill in the middle ground under them, of a colour made in the hue of the whole of the black and ochre greenish tints, with lake, &c. very warm, yet has sufficient of the purple for keeping its distance. The grounds come on all dark and strong, though made well out; in their lights they are all, in point of strength, kept under, but are fully brought out with regard to colour.

3. Swanevelt.—The shadows of the sides of his near trees seem to be made of a cool dark stone colour, with lake in it. The lights of the greenish tints of black and light ochre, and blue appears to have been admitted into very few places. Trees somewhat further are in the same colouring, but rather more purple; yet the redness of the purple is kept down, as is the green, in the lights. Further still, a more beautiful soft and tender mezzotinto purple, free from redness, with soft and tender keeping lights. The sides of shady rocks are of a stone colour, lighter than the greens, made up with the keeping reds. The fore-ground is generally of a light yellow.

IV. Gasper Poussin.—The sky for a considerable depth (the picture being an upright landscape) was of a tender dark blue, the clouds of a slate-coloured purple. The horizon laid in parallels, as it were, with that fine light but not very warm colour, as usual with this master, though not to any great distance, before he generally commences his clouds. The hill or hills of a gray slate tender blue colour, with faint tender lights in breaks about them. The flat land under these hills quite on the light side of the picture, and extending to the horizon, is darker than the hills above or beyond it, which gives them an appearance of being further removed. This flat ground is a little inclined towards green in its tints, with a kind of streak, as it were, of an earthy-coloured distant ground; the lights are of the flat coloured greenish tints, of the common or flat land, with a little white and Indian red, or light red in them, also streaked, or laid as it were parallel to the horizon. The rock immediately under this ground, which is brought down into a darker colour as it comes just to touch the rock, is in its lights of a pale, rather inclined to a purplish coloured, clay-like tint, lighter than the first, and in greater breadths, but in point of light all much under the horizon. The middle tint is of a soft blueish colour, somewhat but very little inclined to a purple; next to this coming more into the shades, the colours are more

of the earthy purples, such as are made with black, white, and Indian red, mixed with some of the greenish tints in certain places, and pretty strong, though very tender. The next darker is of a more brown purple, and at last the darkest is of an earthy gray purple colour, sometimes of a pleasant gray greenish tint, dark and inclined to blue, at once passed over a great part of the shade, very sweet and tender, always upon or next among the brown or purple kind of earthy colours. Of the trees in the fore-ground, the largest is in the shades of black and the ochres, in the lights a little more green; the next nearer tree is in the shades of black and raw umber, with brown ochre, and the tint of a somewhat warm greener colour in the lights, but not much heightening with green. The nearest ground is in the lights of a cool stony colour, and browner in the shades.

V. Horisonti.—The large buildings in the distance are of a clay-like kind of colour, touched with light red in the lights, more purple in the shades, and in the extreme shades touched with the earthy purples made with black, white, and Indian red, or brown red, by laying always a cool upon a warm colour, and a warm upon one that is cool; and taking care that warmth or coolness does not depend upon the being made so by black and white being mixed in further quantities; but that if the cool one is made with Indian red, the warm one may be made

with brown red, &c. and among these the mixture of a little slate colour of a greenish hue produces a sweetness and effect like nature. These buildings are faint, and generally on the purple. The fore-ground trees upon the sky, as well in their deepest breadths as in those parts that are leafed over the sky, are soft and faint, though not quite so light at the edges upon the sky. As they come down into those of any breadth, the colour becomes darker of black and ochre, with a brown tint left in places about them very little lighter than the greenish one. The grounds are of cool earthy stone colours in the lights, in the shadows of more coarse brown colours, and earthy, and going into the extreme shades very much so, being strong, like Cologn earth: and among the coarse earthy brown colours noticed above, there is, in certain spots, interspersed a grayish tint.

The plants are darker than the light grounds they are on, and not very green. The skies are kept down to great tenderness; and from not being very light, produce in the whole a beautiful effect: they are sometimes not strong in the lights of the horizon, but cool and quiet every where. These observations were made on two small pictures of the master in possession of the author.

VI. VANDERNEER.—A picture representing the morning rather before the appearance of the sun.

The sky had no very clear blue in it; a striking light of pale light ochre where the sun is about rising; and next to this, on the left, generally a darker tint of some breadth, of a yellowish colour, inclined to red, as if made with terra di Sienna burnt, and white: next to this was laid a clear blueish tint nearly of the same degree of light as this warm tint; and thus passing round the great light among the clouds, which are variously coloured, some receiving light of a reddish copper colour; at some distance from the great light, there are many clouds very neatly painted and arranged on the left, but their lights, though clear, are but just lighter than the æther. Towards the upper part the clouds become larger, straighter, and very dark, yet thin and tender, and inclined to a brownish hue. The distance consists of small objects upon a large space of water, and are of a gray a little inclined to purple. In the next nearest distance are trees, supposed to be large and full grown, of a broad hue, made up with black, white, and light ochre, with a little more light ochre and white in their lights; but the whole of these are in mezzotinto shade. Just under the right-hand side of the above-noticed great light in the sky, beneath those trees, and

near the edge of the river, is a long dark stroke, broke on the upper edge or part, in the manner of objects at this early time of the morning, nearly imperceptible, yet supposed rather nearer the eye than the trees; and this line of objects is much browner than the trees, yet so as not to appear red, purple, or brown; but of a colour composed of the soft shade of the trees above it, with a little Cologn earth, and a small touch of lake in it: it appears perfectly sweet and harmonious, and, as it seems, not less verdant; but with the other colours of the trees above it, and the cool gray water close under it, a fine brilliant keeping is produced, and worthy of observation as a method just and natural, and in consequence beautiful. In front is a river intermixed with broken grounds, which are, in point of light, kept under, except that the water is only rather kept down with respect to the sky, of which it observes the rule. The ground is in the lights of a brown ochre-like colour, a cooler coming between this and a dark warmer colour, though not foxy or hot.

VII. Gasper Poussin.—The distances even in the buildings were of a very blue tint, inclined a little to the purple, but airy, light, and tender: the touches of the same tint in the shadows also inclined to a purple, made, as it seemed, with the blueish flat tint of the buildings, and a little of the browner reds, and in the pretty far

distant buildings Indian red, when the flatter parts just noticed are a little tinged with lake. In nearer buildings, when the red of the flat parts is Indian red, then the touches that are darker are to be made with brown red: the lights in both cases are to consist of a colour made warm by the next more ochrey red; after that the flat colour is made in the same kind of principle which is to govern the colouring of the hills and trees about those objects, where the middle and light tints are always the most beautiful, and the hills and objects behind are generally very blue, but best when broke of a tender colour.

The large trees on the fore-ground have in their shades a very rich and warm brown, such as, for the extreme of the colour, is made with terra di Sienna burnt, brown pink, with a little Cologn earth mixed together, worked off towards and under the light leaves, with more terra di Sienna and brown pink, while the light leaves consist of a warm yellowish tint, made with black, white, or Naples-yellow, ochre, and brown pink; sometimes there should be a beautiful cool greenish tint under this, worked and interspersed among the aforesaid brown tints. The grounds were managed under the same principles.

VIII. Both.—In the distances, this painter has managed much in the same manner as described from Poussin, only rather more strong and visible in the differences of his

tints; yet observing very gradually the same laws from the greatest distances to the foremost grounds, having every where a very tender blueish cool colour between two warm ones, and in the distances, generally, one hill or ground rising above another, lighter and more blue than the next under it, where the same management in breaking the tints is always preserved, with no other difference than the being rather less to be distinguished as the objects are more and more remote. The gradations are always the most delicate, both in the breaking of the lights and shadows, as also with equal nicety in respect to the *killing* the true tint from the privation of light into the shadows: the aërial alterations are well observed; the distances very sunny and beautiful, and his fore-ground shades are very much on the brown red, and of considerable depth.

IX. VANDERNEER.—The managements or laws described in the last two masters, are nearly found in the work of the one now under notice. In his trees, the under colour is of a very cool blueish green, over worked with a more purple kind of dark brownish colour, very laky in his buildings, but not so blue in his flat colours as the other masters; that is, there seems more red in his tints, but equally changeable into the warm lights and brown shady touches; and in his skies and water he is very beautiful: the æther is always warm and sweetly tender, and the

lights in the blue parts and clouds exquisitely fine. In the flat or under colours next to the æther, of a purplish blue, with flying clouds worked over them of a more laky or red-coloured purple, finely warmed and gilded in their lights; the water changing colour with the sky, which is often made more brown and strong above it.

X. Wovermans.—This master produces a very fine and verdant effect in his middle grounds and distances, by first laying his flat or middle tint, *which governs the tone*, faint and purple in the distances: the shades or tender darker parts are touched about it with a greener sort of tint, as of black and ochre mixed with the flat blueish tint, and of a sort of stony light tint, very soft and tender for the lightest parts. Thus trees upon the middle ground have a very fine and verdant effect, managed under the same principles. Rocks also upon a middle ground have an excellent effect seen under a serene light sky, when the middle tint is made with black, white, and lake only, and the lights with more white added to light red or terra di Sienna burnt. The shades, with Indian red and brown red, upon or under which colours trees painted with black and ochre only, and touched with a warmer and less green in the shades, and cooler pleasant lights, upon a warmish soft greenish tint, have altogether a very fresh and verdant appearance, as in the picture belonging to

colonel Gray. Black and lake mixt together, and black and Indian red mixt, are good and ready for making or breaking proper tints either in trees or ground, to prevent the appearance of greenness in the shades, or in the stony or earthy parts of ground: next to the shades of this sort, the burnt reds mixt do very well, being wholly free from green; yet often masters, as Both, in the middle tints of the lights of ground, do make the gray colour incline towards a pearly greenish hue, although it is still not green.

The last four pictures on which these observations are made, were seen at Mr. Prestage's, by the author, 25th February, 1758.

10. Swanevelt.—Shade of the great tree is exactly of the colour so frequently noticed, made of black and light ochre, very dark, the edges towards the lights upon the sky much greener, yet darkish and *tenderly worked into* the sky. The buildings, though fronting the light, and under a brilliant light clouded sky, are darker in the lights than the hills behind, or than the road before, which road is of a light yellow clay-like or ochre colour; and throughout this picture, great regard was had to observing the local colouring of nature.

CHAPTER XIII.

A PALETTE OF COLOURS FOR PAINTING SKIES AND BUILDINGS.

Original or Proper Colours.

Brown Red.	Indian Red.	Light Red.	Brown Ochre.	Light Ochre.	White.

Ivory Black.	Cologn Earth.	Blue Black.	Brown Pink.	Prussian Blue.	Lake.

Sky or Æther Colours.

Extreme made with						
Prussian Blue and White.	5 Æthers compounded			of the two	Extremes.	White and light Red.

Extreme warm Æther or Horizon Colour.

Cloud Colours.

Lake, Indian Red, Blue and White.	Blue, White and Indian Red.	Brown, Red and White.	Brown Ochre, a little Brown, Red and White.

These Stone Colours to represent the Appearances of Objects from the Horizon to the Fore-ground, when opposed to the Sun.

Extreme Horizon Colour made with							
Blue, Black, White, and Indian Red.	5 intermediate Colours compounded of the Extremes.					Ivory Black, Brown Ochre, Brown Red, and White.	Extreme Fore-ground Colours.
1.	2	3	4	5	6	7	

These following five colours are respectively to represent those parts of objects that are parallel to the plane of the picture quite from the horizon to the fore-ground, when the seat of the sun, or light, is a little before the plane of the picture, and upon a plane parallel to the horizontal plane between the spectator's eye and the picture; and these colours must always be but a little darker than those of the lights above, and always cooler, because this plane has but little less of the sun upon it.

Middle Tints.

Horizon Colour as before.	5 intermediate Colours compounded of their Extremes.					Ivory Black, White, Brown, Red and Brown Ochre.
1	2	3	4	5	6	7

The following five colours are to represent those parts of objects very remote from the light, or the sides of such planes as are at right angles with the plane of the picture, and are to be made warmer, and five times darker than the lightest than the last colours are.

Horizon Colour as before.	5 intermediate Colours compounded of their Extremes.					Ivory Black, Brown Red, Brown Ochre, and a little White.
1	2	3	4	5	6	7

The five following colours are respectively to represent the darkest recesses, or parts, as hollows or ornaments upon the shades last mentioned, or the nearest part to the shadow side of the plane upon its shadow on the ground, and must be cool, and but one degree or shade darker than the last, that is, about as much darker than the last colours as the second row is than the first.

Horizon Colour as before.	5 intermediate Colours compounded of their Extremes.					Made with Ivory Black, &c.
1	2	3	4	5	6	7

These gradations of colours are made upon a supposition that the whole space between the ground line and the horizontal line is divided into seven equal parts, and upon each of the nearest six parts is erected an object as a cube pillar, &c. for the seventh must be lost in the horizon, as having no kind of magnitude, consequently no colour, or such as of those four colours marked 1, which represent the most distant part of the horizon, or an infinity of lost objects absorbed in that extensive space. Those marked 2, are to represent the objects standing upon the sixth distance: those marked 3, those on the fifth division: those with 4, such as are on the fourth division. The colours noted 5, the objects on the third division with 6: those on the second space, and such as are marked 7, the ob-

jects placed on the first or fore-ground. And thus had the distance between the ground line and the horizontal line been divided into fourteen, &c. parts; just so many colours must have been made up between the extreme of the horizon and fore-ground.

APPENDIX, No. I.

LETTER I.

Rome, May 6, 1762.

SIR,

YOUR kind and most friendly favour of the 15th July last, I had the pleasure of receiving a short time before I left Dublin; and it has grieved me not a little that a most tedious and dangerous voyage obliged me to be thus long before I could, with many thanks, return an answer to a letter composed of so many sentiments of friendship and esteem, that I shall ever preserve it as a token of your goodness, and a spur to me in my studies, by endeavouring to attain a sufficiency of merit to be worthy of the least part of those commendations with which you have done me so much honour. I am but a month in Rome, though I left Dublin last August, having been two months at sea between that place and Cadiz, beating about in the midst of the equinoctial storms, on

board a little one-masted Dutch dogger, and was afterwards obliged to remain three months at Gibraltar before I had the opportunity of a man of war for Leghorn; but I now hope for some improving studies in this much-talked-of city of Rome, which is dwindled from the once truly great metropolis of the world, to a town inhabited by Italians more effeminate than Frenchmen. What surprised me much when I first came, was to find the rank of a painter in no higher esteem than of any common tradesman, and an apparent general stupefaction throughout the nobility. In England we think them endowed with an uncommon degree of taste; but they have palaces with the front and back covered with admirable antique basso relievos, exposed to wind and weather, and moulder-ing to decay, while a spacious ornamented gallery is filled with the smooth polished works of modern masters: even many of their most famous statues, which deserve to have each a temple to itself, are set up only as garden ornaments: 'tis true, they won't let them go out of the kingdom, as they find their advantage, by foreigners coming among them; but otherwise they as heedlessly pass by a noble antique, as a Turk in Greece does the remaining fragments of Phidias or Praxiteles. We see up and down the remains of the old Roman grandeur and magnificence: their heathen temples are now christian churches, of

which number the famous Pantheon is quite perfect, and really a most elegant dome. The Coliseo, or amphitheatre, is much ruined ; much however is still preserved by the care of the late Pope, who, to prevent the people from taking away the stones, &c., of which some houses were built, had it consecrated, and it is now dedicated to Clement. The triumphal arches are yet standing; but (if I may be allowed the expression) the ground has grown about them so much that you may touch many of the cornices. A painting of one of them you have in that excellent picture of architecture which I had the pleasure of copying, wherein is represented a Jewish procession, in basso relievo, erected in honour to a general on his return from a conquest over the Jews. These remains of antiquity, as I mentioned before, are very little esteemed by the degenerate natives, who only relish smooth polishing and a laboured nothingness. I have often, since I came into this country, thought of what the descendant of the great Hampden mentioned to you once, on seeing a sunset of your painting, about the Neapolitan sun, and could wish it were in my power to tell you I had seen it; but I have only seen the Roman one, which by the by is much the same ; and don't know which to wonder at most, the stupidity of many of our people, who think being in Italy makes a better portrait- or landscape-painter, or their pre-

possession in favour of a person who has been here, preferable to one, of perhaps much greater merit, who has not. It is true, in regard to the country, there is more fair weather here than in England; the air is certainly much purer; you see objects more distinctly at a distance, and the distant mountains are tinged with a clearer azure. But then has the best colourist here, who is thought to be Claude de Lorrain, made a more transparent glow of colours than we see on a fine evening from Hampstead heath or the terrace at Windsor? or is it possible for colours to make such? If not, why do we leave so great a field of science to follow chimæras, dancing about like bewildered travellers after a jack-and-the-lantern? To this it is answered: That it is plain there is something in the country, by having produced so many fine things: but it is not considered, these things were not produced by the country, but by the encouragement of the people who then lived. If not, why do not they do as well now as Raphael or Poussin? No; the former Italian sense of greatness is diminished into the pusillanimous operations of an eunuch, or the capers of a rope-dancer. The merit of the painter has fallen with the decay of the respect and love which is due to the arts, and seems to have finished its career in this country. The spirit of them is now rising in England; so that I hope, ere long, to see the genius of

Britain uniting the pencil with the sword, while Liberty conducts both in triumph to the temple of Fame.

The Italians have many good opportunities of study, which we as yet want at home. At the Pope's academy, where I attend, the human figure is every day in the week, holidays excepted, free for any person to draw after, without any expense;—in the summer at half an hour after five in the morning, and in the winter after nightfall,—two hours each time: near which are very large galleries erected for pictures and statues, where people may at any time study; but it has this disadvantage, that the pictures are not allowed to be taken down, nor scaffolds to be made. The light, however, is very good, and as well contrived as possible for the benefit of study. But I found Florence so very charming when I passed through it, by being allowed to have any picture in the gallery removed into a convenient room for me, and many other conveniences tending to the advancement of the art, that I intend to put in practice at Florence the principles I may learn in Rome. I am under the direction of Pompeo Battone, from whom I hope to get some furtherance in drawing; but shall look after the old masters for those things which require most study.

My father, in his last letter, after desiring me to make his and my mother's best compliments to you, gave me an

extract from a London paper, wherein your works at Westminster-hall, at the Coronation, were taken notice of with respect; which I must beg to assure you gave me uncommon pleasure, as I hope they may be the forerunners of some of your performances, which, years hence, I shall contemplate with a glowing heart, as being produced by my honoured friend, and for their own intrinsic merit will be so perused by others when we shall be no more. I fear I tire you with my tedious epistle, but beg you will excuse it, as I find it almost impossible to take my hand from the paper when I begin to write to you; and believe me, the many happy evenings I spent with you have left such an impression on me, that I dare say Italy never before seemed so insipid to any student as it has to me, who wish nothing so much as the period that may permit me to return to England, to enjoy once more your most improving company and conversation, and breathe again the air of liberty and happiness in that paradise of a spot, where honour and honesty sway their sceptre o'er the heads of thousands of souls, not less noble than those once famed inhabitants of Rome, who were drawn as it were by instinct to contend with the Britons, (envied by the world)—as one man of true courage looks out for the most formidable antagonist, that if conqueror the more glory should be gained —if conquered, the less be lost.—I must beg your kindness,

sir, in making my respects acceptable to Mr. Slaughter and his sisters, who I hope are all well, with the same to Mrs. Oram, and compliments to Mr. William Oram and your family, whose prosperity and welfare are ever the ardent wish and hope of,

Sir,

Your much obliged and sincerely
Humble and obedient servant,

MATTHEW WILLIAM P—s.

Addressed
To William Oram, Esq. to the care of
Stephen Slaughter, Esq. near the
Bedford Tavern, Covent Garden,
London.

APPENDIX, No. II.

LETTER II.

Florence, September 6, 1763.

DEAR SIR,

I WAS infinitely happy in receiving your most friendly letter of the 11th of June, 1762, which coming from you, renders it needless to expatiate on the most particular pleasure I enjoyed at its receipt, and finding you and yours well and in health. It may be thought necessary I should apologize for so long a silence, and indeed I ought so; but as I had nothing worth troubling you with, and being thoroughly sensible of the partiality wherewith you, sir, always distinguished me in your esteem, by expressing a pleasure at the respect which first my duty, and afterwards a true friendship caused by your intrinsic goodness and condescension, always inspired me with, I hoped would not by this delay be any ways abated. These, with some family troubles, have till now deterred me from re-

peating the felicity I am daily possessed of, in remembering you, or any thing that can conduce to add to your satisfaction and happiness.—I am most sincerely obliged to you for the honour you do me in your kind remembrance of me, and do assure you, that, could I with words sufficiently express the unfeigned affectionate respect I have for you, I should attempt it: but, as I there fall short, must make use of a somewhat similar expedient which a brother of the brush long since used in a picture;—who, being unable to arrive at the extremity of grief in a particular figure of his subject, drew him covering his face with the tail of his garment; which silent expression gave a higher idea of what he suffered than the painter's capacity could have shown in his most perfect arrangement of tints and lines.

I am retired these few months from Rome, where I resided about a year, principally under Pompeo Battone: but as the practice of a portrait-painter requires a different study from that of history, I was recommended to pass my principal time in Tuscany and Lombardy, which I have found to be most to my purpose; as I have more agreeable studies, and not interrupted with those dissensions, which, I am sorry to observe, seem more universally to prevail among the artists of our country than with those of any other. Our students in Rome are

initiated into that manner of life which they afterwards lead in London, the ill effects of which we have often lamented together, and hope, as the reputation of Britain is rising in the arts, that we may proportionably strengthen its esteem by disinterested love to our brethren, and general candid behaviour to others, which cannot fail of a suitable regard in return.—I have examined much into the Italian colours you mentioned, and find, that that transparency which we see in the works of the great masters is principally owing to the manner of their painting. It is true the Italian ochres are of a transparent nature, the best of which is the light yellow (some of which you got from sir Edward Walpole) that comes from Sienna, as does also the dark brown, which is called at home terra di Sienna. These are the only ones I know, that differ from ours; and our brown pink is far superior to any colour of that nature I have met with, should it not be found to change for the worse, which the Italians don't seem any way afraid of, and only lament that they cannot make it equal to ours. Were it not owing to the management of colours that the old masters produced those rich transparent effects which we see in their works, Pompeo and the Roman masters, who have the same colours on their palettes, would do just the same; whereas, by their using no principle, but laying on indiscriminately opake and transparent ones,

the consequence falls out, that one destroys the other, and leaves a dry and often muddy effect. I had a good lesson of the force of glazing in the picture of Lady Digby I copied at Windsor, where a red drapery was first painted with only black and white, and when dry scumbled over with lake, which had so much clearness and force, that I, who did not then understand that way of working, and laid it in with reds from the beginning, could scarce arrive at its height with carmine and vermilion at the finishing. You know, sir, how difficult it is in discourse, to explain any of those hidden appearances in painting, much more so when confined to the small compass of a letter, as the language of the tongue and hand are very different. But the Italians (as does De Piles) deliver down to us, that, as in colours there are aërial and terrestrial ones, it might be requisite to keep them separate, that is, the aërial or bright ones, such as white, fine yellow, blue, green, lake, and such like, on the brighter part of the picture; by which means they will have their proper value, in being opposed to the heavy or earthy, which form the grounds and shades, and which, if used indiscriminately with the bright, give that raw wheyish appearance, that looks, as the French term it, as if they had been rubb'd with meal. They likewise tell you, that on an experiment of the value of colours, laid in a thin body

one over the other, it will be found that lakish tints, laid over earthy or brown grounds, produce the aforesaid disagreeable effect; whereas, on the other hand, transparent yellows laid on lakish grounds bring out a rich brightness, not to be composed by any body of colours. Painting in that way, they say, has the advantage of being clearly coloured, and most easy in flesh to make out the pearly tint, as one can with the greatest ease either let it remain purplish, or give it a warmer tinge, by means of the yellow glazing.—How far this principle may be thought of use in landscape I cannot pretend to say, but do believe it to be of consequence in figures; and those painters whom we imagine to have practised in that way are those which stand foremost in colouring and its dependencies: for a transparent black they used asphaltum or Jews pitch dissolved; the balsam of the mummies is of much the same nature, little known among painters and more easy in the practice. I can't attempt to say another word on this subject, as there are as many different ways of painting as there are practitioners, and many succeed through different channels; which shows us that it is impossible to give any other receipt for painting a good picture than to study hard and copy Nature closely. But I have not yet done my search after those materials, and when I return shall bring a sample with me, which we

may further discourse about. I am very unhappy I cannot give you a satisfactory account about the frontispiece of Nero, as I could neither learn from the architects or antiquaries of such a building now standing: what they call the ruins of Nero's frontispiece consist only of some fragments of broken cornices, but no columns, lying in the garden of the Colonna palace. If the family that this place belongs to had the whole formerly in their possession, I should be apt to conjecture they made use of it in building two large galleries; one most magnificently finished, the other finishing. I am the more inclinable to think this may be the case, as it is the custom for the modern Romans to erect their buildings with the remaining materials of the ancient.—But should I be mistaken, if you would be so good as to inquire, from any who have been here, where it may be found, I shall with the greatest pleasure write to a friend at Rome to obtain any information that might be acceptable to you. I am extremely obliged to you for your pleasing account of the present state of *vertu* now in England: I am happy in finding it begin to flourish, which nothing can prevent but our own divisions and envious quarrels. I most humbly thank you for your kind offer of some impressions of your designs for the coronation, as my father would thankfully acknowledge the favour; but as he is retired from business a small distance from Dublin,

and as I hope to have the pleasure of seeing him in London when I return back, and the honour of introducing him to you,—it may be then more agreeable for us altogether to discourse over and prize them as we ought.—As to me, as I mentioned before, I am endeavouring to get what I can from the best pictures here, and to apply it to get practice from Nature. I have just finished a large copy from a celebrated picture of Rubens, for sir Lawrence Dundas, whose son lately passed through Italy; but as there is no painter here of any great note, I must wait for its sentence from England. Since I came abroad, the Dublin Society, a body on the same principles as the Society for encouraging Arts in London, settled a pension on me for four years, which makes my residence in this country more pleasing, but not so much as to prevent my endeavouring to return to London in about two years, as I don't intend to engage in any work that may detain me longer than that time. I hope then to be inquiring after some convenient apartments, I suppose near Covent Garden; and believe me the extension of my present idea of happiness consists in the enjoying the company of a truly good father and a few friends, among whom I pride myself in your being the chief; but accidents in life often fall out so very different from what we could wish or propose, that there is no flattering oneself with the stability

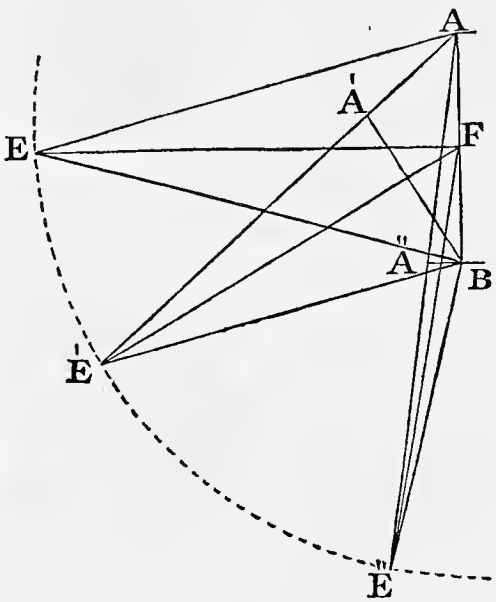
of circumstances for two weeks, much less for two years: but thoughts are pleasing, and we can't help indulging the fancy, when it roves on agreeable objects. I intend to reside here during my stay in Italy, as I find every thing that is requisite either for my study or agreeableness of living. The people are very obliging, particularly to the English; and as I am known in a good acquaintance, I spend my time with much satisfaction. Had the men a little of the English generous spirit and sincerity, and the women a little more virtue, it would be a most desirable country; but these wants serve to make us esteem the more our home, and set a higher value on those blessings we enjoy, which indeed we cannot relish as we ought till we are deprived of the use of them.

I am, with the greatest respect, dear sir,
Your most obliged and most truly affectionate
Humble servant,
MATTHEW WILLIAM P—T—S.

To William Oram, Esq. His
Majesty's Office of Works,
Whitehall, London.

APPENDIX, No. III.

THERE is a peculiarity attending the appearance of an enlightened object, an explantion of which may conduce towards the understanding of several parts of the foregoing treatise. It may be considered as a condensation of light, arising from the obliquity of the point of view, on which depends the theory of what is intended by the professional term heightening.



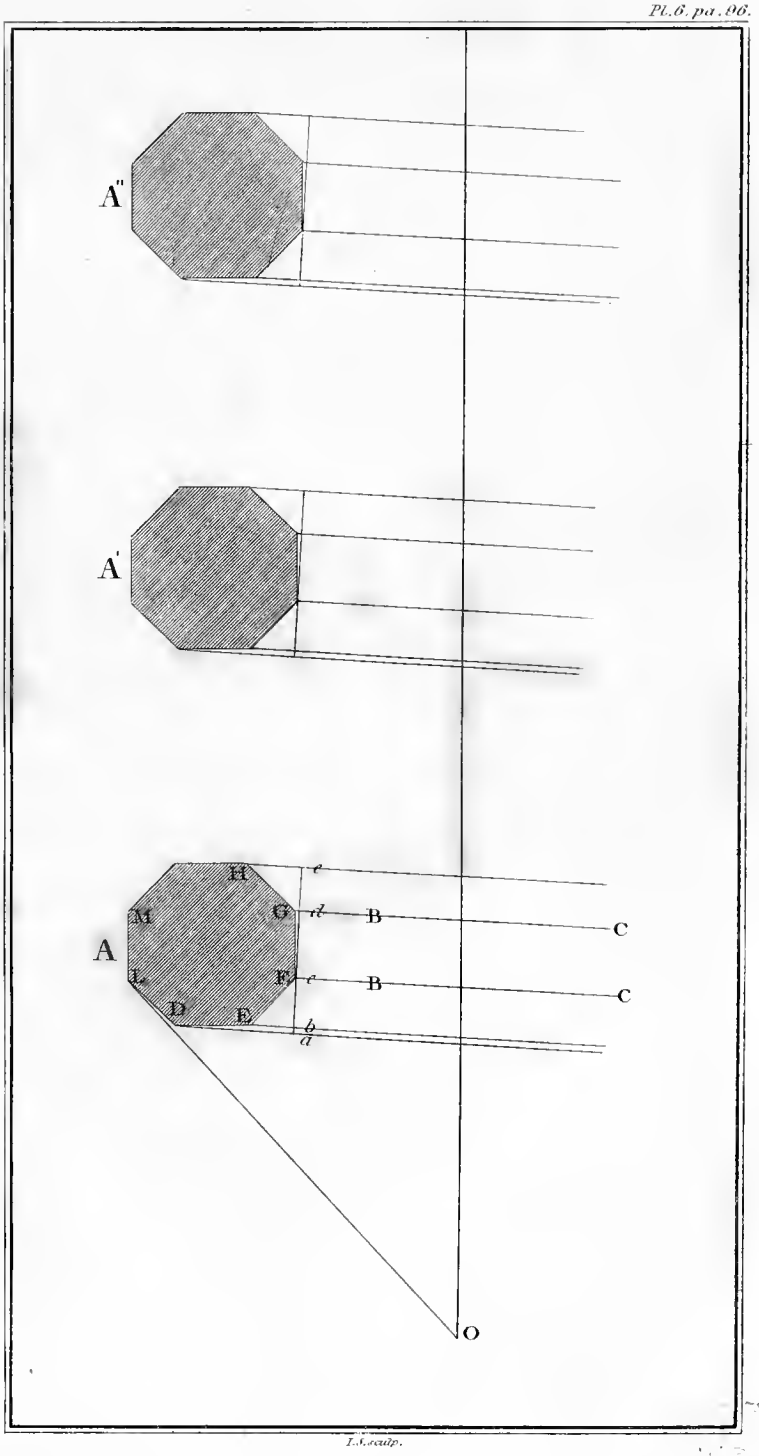
Let A B be any surface, as of a wall, &c. receiving the rays of light in a perpendicular direction, or parallel to E F, and in consequence, more fully illumined by such rays than it could be in any other position. If this be viewed by an eye at E, because A B is at right angles to E F, the principal ray, and the light is so diffused over it, that equal spaces are possessed by equal quantities, its intensities may be considered as A B, or as the breadth of the wall; but if

the eye be removed to É and the lines É F, É A, É B drawn, and B Á at right angles to É F, it is evident that the breadth of the wall or surface A B is projected into Á B according to the constant practice of placing the picture at right angles to the principal ray. Now, because A B, the intensity of the light remaining the same, is contracted into Á B, this intensity is consequently increased in its effect on the eye at É just as much as A B is diminished, or in the inverted ratio of Á B to A B. Again, let the eye be removed to Ë and lines corresponding with the former be drawn; then will A B be projected into, or become Ä B, and the intensity of the appearance of the light being still inversely as Ä B to A B. This appearance on A B will be represented by Ä B on the picture, when viewed very obliquely, or from Ë, and should be as much condensed or increased as the length of A B exceeds that of Ä B. This is intended to account for that light appearance on the edges of objects, when viewed very obliquely, which is usually imitated in very bright heightenings by lines or suitable touches, for the sake of giving force, and not unfrequently abused. This explanation has been attempted on the principles of perspective, so familiar to the artist, and the facility of its application to curved and mixed surfaces must be obvious.

C. C.

APPENDIX, No. IV.

In order to explain more fully the author's reasoning in Chap. i. and the causes of the gradations in tints, in Chap. xiii. let A represent the plan of an object on the fore-ground of a picture, or but at a few yards from the spectator at O and B C, &c. the direction of the rays of light, then will the side G F be strongly illumined from the nearly direct incidence of those rays, while E F and H G will be less so, and D E but scarcely receive the light, while D 4 will be in a first degree of shade, and 4 M in the deepest shadow; and the two remaining sides also, but not quite so deep, since 4 M is directly opposite to the light, while the others have some inclination towards its direction. This state of the body, with respect to light and shadow, constitutes what is named by the late author the first privation, which produces a correspondent breaking or gradation of the colours from the local, on the side F G, through the middle tints to the deepest shadow at 4 M. First, it is evident, that the quantity of light diffused on



L.S. sculp.

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each of these faces will be in the ratios of e d, d c, c b, b a, in the line a e at right angles to the direction of the light, on account of the parallelism attributed to the sun's rays, at distances indefinitely small with respect to his distance from the earth: and with regard to the sides in shade, as they receive no light but by reflection, so the side L M must be the darkest, as the angles of reflection are always made in the same plane as those of incidence; and from the horizontal plane on which the body is seated, which is only in this place to be considered, the rays of light must be carried wholly from that side, while upon the others certain rays reflected from that plane may impinge, as they are the less inclined from the direction of those rays. Let now another similar body be placed under the like circumstances at A′, twice the distance of A from O, also a third &c. at A″, three times that distance; then, because they are similarly posited with respect to the direction of the rays of light, each will have the like parts exactly under the same degrees of light and shade at any given instant; and it must also be evident, that, as there are three spaces or distances of the interposed medium, of which the second O A′ is equal to twice the first or O A, and O A″ is three times O A; and the medium taken at an uniform density, these spaces will be as, or expressed by, the numbers 1, 2, 3; and hence, whatever is the quantity of diminution or gradation of light

and shadow or colouring of A, those of Ä will be twice as much, and of Ä̈ &c. three times as much, &c. which is the author's second state of privation; and by the composition of those two conditions, the degree of privation will be on any part directly as its inclination to the light and its distance conjointly: but, as this inclination to the direction of the light is as the lines ab, bc, cd, de, it will be as these lines conjointly with the distance, which may enable the artist to determine somewhat more precisely than by their inclinations alone; and he will readily perceive the application of this principle to every species of object: but, the medium having other affections in addition to that of density alone, some of which have been already hinted; he will also allow for those anomalies which would but tend to embarrass the question, if now taken into consideration. This mode of explanation applies immediately to the rationale of the palette, given in Chap. XIII. in which the colours of the like objects on the fore-ground and horizon being assumed from experience, the intermediate are divided directly as the distances from the spectator, while the light, middle shade and extreme shade tints, in each of these spaces or grounds, are also taken as their inclinations to the light, and each, particularly in the ratio resulting from conjoining those two circumstances: and as this also comprehends

the local colouring, and the gradations immediately derived from it, supposed in a clear atmosphere, the further consideration resulting from its varieties, and what the author seems to mean by privation from the heavens, becomes very obvious.

This manner of treating stone objects is not less applicable to trees, or any others entering the composition of a picture; and the result may not only be an exactness in the double species of gradation, but also the production of harmony in colouring, which seems to be obtained by a certain distribution of tints, nearly of the same class, always tending towards, though never arriving at, monotony; and, upon the whole, forms a method of study not altogether unworthy the attention of the early applicant to the art of painting.

C. C.

INDEX.

THE END.

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